

READER

When sex work and art work collide

The kinksters, the queers, and the artists
who live in both worlds

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A NOTE FROM THE EDITOR

FORTY-NINE YEARS AGO this week, the first issue of the *Reader* hit the streets, introducing Chicago to an irreverent alternative to the daily newspapers, nightly newscasts, and radio broadcasts that defined the journalism landscape at the time.

Launched by a group of friends from Carleton College, the *Reader* proclaimed itself "Chicago's Free Weekly." That first issue, dated Friday, October 1, 1971, had 16 black-and-white tabloid-size pages and the kind of provocative essays, political news, whip-smart theater and restaurant reviews, and eye-popping personals that made the *Reader* a must-have staple for generations of readers.

As the decades went on, the *Reader* grew,

helping to shape the mix of long-form journalism and free circulation that made alt weeklies flourish around the country.

And we all know what happened next.

That we are here when so many of our peer publications are not is a testament to the dedication and stubbornness of this staff, the vision of various leaders over the years, the support of advertisers and sponsors, and the ride-or-die devotion of you, the *Reader's* readers. We wouldn't be here without any of you.

We're grateful for all of you who make every issue possible. Sujay Kumar and I, as coeditors in chief, are committed to building on the legacy of the *Reader*. And ushering in the next 49 years of kicking ass. —KAREN HAWKINS



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TRANSPORTATION

High-rise, high anxiety

Lakeview residents fear the transit-oriented development replacing the shuttered Treasure Island supermarket will create a parking crunch. Here's why they're wrong.

By JOHN GREENFIELD

Last week at the UN's Climate Action Summit, 16-year-old activist Greta Thunberg had a stern warning about global warming for world leaders and, by extension, city politicians and adults in general: "The eyes of all future generations are upon you. And if you choose to fail us, I say: We will never forgive you."

One of the simplest things individuals can do to fight climate change is drive less, or not at all. That's relatively easy in much of Chicago, where there are a wealth of alternatives to private car ownership: walking, biking, Divvy, e-scooters, CTA, Metra, Zipcar, taxis, and ride hailing. It's especially convenient to live "car lite" or car free if you live near a train station or express bus service.

Recently the City Council took an important step to address global warming by encouraging transit use and discouraging driving. Aldermen passed a transit-oriented development ordinance that allows additional housing density and essentially waives the usual off-street car parking requirements for new developments within a quarter mile of rapid transit stops or a half mile on designated "Pedestrian Streets."

The resulting transit-oriented development boom, which has mostly involved upscale projects, has been blamed for accelerating housing displacement in gentrifying neighborhoods like Logan Square. And it's true the city needs to work harder to promote affordable TOD across Chicago, so that residents of all income levels can benefit from easier transit access.

But gentrification isn't much of an issue in already affluent communities like East Lakeview. Therefore, the TOD proposed by

Glencoe-based Optima, Inc., for the shuttered Treasure Island supermarket location at 3460 N. Broadway sounds like a pretty good project. The site is a ten-minute walk from the Addison Red Line station, and a five-minute walk from express buses on Inner Lake Shore Drive.

The eight-story steel-and-glass building would include 246 apartments, a mix of studios, one-, two-, and three-bedroom units, with 107 car parking spaces and 129 bicycle spots. It's geared toward relatively wealthy Chicagoans, with rents ranging from \$1,500 to \$5,000, and amenities like a rooftop pool deck, basketball courts, and a dog park. But, as mandated by Chicago's current Affordable Requirements Ordinance, Optima would also include 13 on-site affordable units, and pay \$1.5 million into the city's fund to build low-income housing elsewhere.

Optima is seeking a zoning variance from the current B3-2 designation, which permits a five-story structure, to allow for the additional height. Alderman Tom Tunney (44th) would have to sign off on the change.

While the city typically requires a 1:1 ratio of car spots to apartments, because the supermarket site is located a half mile from the el, and this stretch of Broadway is a Pedestrian Street, the developer probably wouldn't have been required to include any car parking at all. So arguably 107 spaces is too many for such a transit-friendly location, surrounded by walkable retail, including a Jewel-Osco one block north. But some neighbors are griping that the proposal doesn't include *enough* car spots.

The opposition group Balance on Broadway, launched this summer, says it has collected over 1,250 signatures against the proposal. Quotes from neighbors listed on the website include "Too tall, not enough parking, too dense," and "Not only does it eliminate what little [on-street] parking there is, now we would have an eyesore!"

BOB cofounder Mike Wilborn, 70, a retired insurance agency professional who lives nearby, says parking isn't one of the core organizers' chief concerns. Rather, he says, they want the building to stay within the current zoned height limit of 50 feet (although there are plenty of high-rises nearby); with fewer units, which they say would mean less of an impact on traffic; and an architectural style that uses less glass to better fit in with existing structures on Broadway.

Wilborn says the BOB leaders don't have a problem with the proposed parking ratio of one car spot for every 2.3 apartments. "We



The eight-story steel-and-glass building would include 246 apartments, with 107 car parking spaces and 129 bicycle spots. ©OPTIMA, INC.

understand the TOD initiative—the city is trying to get more people on transit. Our feeling is that if we can get the height down, there will be fewer concerns about parking and congestion." However, he says he's talked with many other neighbors for whom parking is the primary worry.

One of them is Rhoda Bernstein, 68, a retiree who has lived for 41 years in a 1950s townhouse just east of Treasure Island on Stratford Place. She says it's already difficult to find street parking near her home, so she rents a spot at the 555 Cornelia building, a 21-story condo tower half a block east of the proposed eight-story complex.

"The developer thinks it's going to be filled with millennials who don't drive, but I know plenty of millennials—my friends' children and grandchildren—who drive all over the city all of the time," Bernstein says. "They're going to be parking all over the neighborhood, which is already packed."

She argues this would create more demand for off-street parking, which would raise her garage rent, and make it impossible for people visiting her to find curbside spaces. "I don't know why they think the people who live there won't have cars."

According to Peter Haas from Chicago's Center for Neighborhood Technology, U.S. Census statistics, and other data, such as late-night parking counts the group conducted at similar local buildings, indicate that parking demand would be far lower than neighbors like Bernstein think. CNT's eTOD Social Impact Calculator mapping tool allows users to analyze the financial, social, and environmental impacts of proposed development. "Given the location and the mix of bedrooms, we calculate that ...

there will only be 0.17 car spaces used per unit, or about 42 spots," Haas says. "So I think [107 spaces] is plenty of parking, if not *too* much."

Audrey Wennink, transportation director for the Chicago-based Metropolitan Planning Council, who lives just down the street from the site, agrees. "When people move into a unit they will do so knowing there is limited parking available." She noted that TOD buildings typically have clauses in the lease that prevent tenants from obtaining residential street parking permits.

Wennink added that, in addition to the Red Line and LSD express buses, the building would be near the Addison bus line, and right on the Broadway route. There's a Divvy station just north of the property, and Optima plans to install a TransitScreen display in the lobby with CTA bus and train arrival times. All of that would incentivize car-free living.

Optima declined to comment. Staff from the 44th Ward and the 46th Ward offices (located across the street from the site) didn't return calls by press time.

I asked Bernstein about Greta Thunberg's argument that adults who don't take immediate action to fight global warming will leave a shameful legacy. "I totally agree," she says, conceding that, in light of the climate crisis, it does make sense to build dense housing near transit with little or no car parking. "But I don't consider a ten-minute walk to the Red Line close when it's 25 below."

Of course, if we continue with business as usual, including car-centric development, freezing cold Chicago winters won't be a problem too much longer. **A**

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Salatim (clockwise from top): Yemeni, Bulgarian, and Israeli pickles; ezme; cipollini onions with Bulgarian feta; wood-roasted summer beans; labneh; (center) masabacha hummus with house-made pita
© MATTHEW GILSON

to walk in early or late and find a seat at the kitchen counter. That's where all the action is anyway. Here, if you're positioned just right, you can watch the fresh pita balloon like pufferfish in the oak-burning pizza oven at the rear of the kitchen. This mesmerizing trick was introduced to Chicago last summer at Pacific Standard Time, and then I said the pita could stand alone as a marketable concept.

It's even better at Galit. Just as at Shaya, the first role of the pita is performative: the sight of these steaming, charred ovoids is preceded by their fresh, yeasty smell wafting across the dining room. But the bread itself is different. Engel says that toward the end of his time at Shaya the restaurant was dabbling with fresh-milled flours. Here he's using part heirloom Turkey Red flour, resulting in a darker, more flavorful bread, and a 48-hour bulk fermentation, which results in a heartier, yet softer crumb.

While pita is the vehicle for Engel's menu at Galit, the centerpieces are a variety of hummus presentations along with a handful of small side dishes known as *salatim*: ➔

RESTAURANT REVIEW

Israel's melting pot cuisine is finally done right at Galit

But it took a New Orleans chef to show us the way.

By MIKE SULA

While it took me almost six months to get to it, Chicago stubbornly avoided the modern Israeli cuisine movement in the United States for more than a decade after its primary domestic proponent, Michael Solomonov, opened Zahav in Philadelphia in 2008.

Well, OK, Lettuce Entertain You dipped its toe in the hummus a few years ago with Ema and its brother, Aba, but not atypically, those were relatively restrained expressions of the vibrant syncretic collection of diverse traditions that are continuing to define the idea of modern Israeli cuisine, a still uncategorizable alloy of Middle Eastern traditions with those of the broader worldwide Jewish diaspora popularly brought to the rest of the world's

attention by English-Israeli chef Yotam Ottolenghi in the early part of the century.

Galit, which opened in Lincoln Park in April, is the first and so far only endorsable example of it in town. That's not surprising, because chef Zachary Engel was a line cook at Zahav in its early days, and later was the chef de cuisine at Shaya in New Orleans, itself a monument to this way of eating (at least until founding chef Alon Shaya left and later in a lawsuit lost the rights to his own name). Anyone who'd ever eaten at Shaya greeted the news of Engel's arrival, along with One Off Hospitality vet Andrés Clavero as general manager, with Pavlovian anticipation.

You could say we were starving for it, given the difficulty of reserving a table at Galit a half year out, though these days it's easy enough

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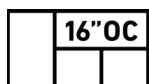
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Galit's pita is made with part heirloom Turkey Red flour.

 MATTHEW GILSON

continued from 5

spreads, dips, pickles, and vegetables, together easily forming a complete meal conducive to sharing and lingering. Maybe that's why it's so hard to get a seat.

Shallow craters of hummus are so smooth and dense they seem supernatural, containing say, fatty brisket and orange-glazed carrots, or trumpet mushrooms, collards, and crisp-fried chicken skin. Even the *masabacha*, a textural variant in which whole chickpeas mingle with the spread, is presented as something remarkable, draped with a blanket of tahini infused with minty anise hyssop.

The salatim, which are stable for now but likely to vary in the future, include labneh, so thick and tangy it feels alive, pooling in olive oil and sumac, sesame, and locally grown hyssop—as midwestern as za'atar can get; ezme, a thick Turkish dip of tomatoes, peppers, and ground walnuts; tiny vinegar-cooked cippolini onions; and green beans charred in the oven and tossed with smoky Urfa biber chile. These little dishes, along with a hummus ensemble, are the essential orders at any given visit to Galit.

What makes an outing more complicated is allotting your remaining digestive real estate among the 15 or so larger-format meze cooked “(mostly) over coal”) or over two custom-built kebab boxes in the base of the hearth. These range from glazed carrots with Bulgarian feta and the Egyptian nut-and-spice blend dukkah to fried redfish with a spicy Tunisian sauce and avocado-preserved lemon to a sirloin with baba ghanoush paired with hot Georgian ajika sauce.

Certain Israeli-associated staples set outstanding standards. Shatteringly crisp falafel open onto moist, fluffy chickpea clouds vivid

green with herbs, served atop labneh compounded with amba, funky fermented mango spread. Shakshukah, served with a folded shroud of za'atar-smeared laffa, is a formidable skillet of roasted sweet potato and eggs coddled in tomato sauce so bright it would blind you were it not blanketed in cilantro, dill, parsley, and green onion tops. “We go through 30 pounds of parsley a week,” says Engel. “And we don't have tabouli.”

Even something as seemingly pedestrian as stuffed cabbage is extraordinary: lamb kebabs seasoned with paprika, cumin, and black pepper are swaddled in cabbage leaves and immersed in sweet, hot harissa heavy with pomegranate, oregano, and orange and blanketed in tangy lebneh, the ever-present foil for much of this explosively flavorful food. With this “the immigrant Jews of Romania and Bulgaria have a place at the table,” says Engel.

More fleeting dishes—like a stack of heirloom tomatoes dotted with intensely green tomato foam and meaty roasted okra and sprinkled with pulverized Persian dried lime and green coriander—show the year-round potential of this seasonally driven kitchen.

A largely Middle Eastern wine list is supplemented by a regional selection of the anise spirit arak (from the West Bank, Lebanon, and Israel) that may help a lemon-and-honey-drenched basbousa-semolina cake go down easier.

Only by virtue of menu placement is that dessert one of the underdogs vying for your attention at this singular outpost for one of the world's most exciting—and developing—cuisines. You can't eat it all, but you'll feel compelled to. 

 @MikeSula



Chicago Teachers Union leaders
Stacy Davis Gates and Jesse Sharkey
COURTESY CHICAGO TEACHERS UNION

POLITICS

Busted priorities

Even with a teachers' strike looming, the city is investing in the wrong things.

By BEN JORAVSKY

One of the saddest things about the pending Chicago Teachers Union strike is how the CTU has to try to force Mayor Lori Lightfoot to hire more social workers, librarians, and nurses—and lower class sizes.

She should have done that from day one, paid for with the \$2.4 billion earmarked for the two latest TIF bonanzas, Lincoln Yards and the 78.

Think about it—Mayor Lightfoot sent lawyers to court to protect the Lincoln Yards TIF deal. Now she's got her negotiators fighting attempts to contractually guarantee the hiring of more school nurses, librarians, and other employees.

Apparently, contractually pledging to help students who need it the most remains a little too radical for Chicago. And so here we are on the eve of another teachers' strike.

Before I get to the details, a few words about the 2012 strike. Contrary to what you may have seen or heard, corporate, civic, and

editorial Chicago were against that one too, often employing the same language to make their case.

As exhibit A, consider these two statements from *Sun-Times* editorials and tell me which one is from 2012 and which one was written just a few days ago.

Statement one: "Despite the flame-throwing by the Chicago Teachers Union, a fair settlement is within reach—and it's largely up to the union to make it happen."

Statement two: "Take the deal, CTU. You've already won. Lucky you."

The first statement was written in 2012, the second last week. Unless it's the other way around. Who can tell? The message is the same—shut up, take the money, and do what you're told.

As always, there's also a chorus or two of "I love the teachers but hate their union." Or, as the *Tribune* editorialists wrote: "Teachers, don't be goaded by your strike-hungry union leaders into a walkout."

The villains of the day are CTU leaders Jesse Sharkey and Stacy Davis Gates—especially Davis Gates. You should hear all the mean, nasty things people tell me about her. It's like she's Rasputin and the teachers of Chicago have fallen under a trance.

Of course, people said the same sorts of things about Karen Lewis, CTU president during the 2012 strike. Now, even the *Tribune* seems to love her. You know how that goes: people love the rabble-rousers after they've left the scene. The same thing happened with Muhammad Ali.

OK, let's get down to the basics. Apparently, the most contentious issue in this dispute is not salaries—though both sides are always

willing to argue over that—but "wraparound" employees, that is, the nurses, social workers, psychologists, counselors, librarians, and so forth that any civilized school system should provide every school with.

Even the *Sun-Times* and *Tribune* agree we don't have enough of them, especially in low-income south- and west-side schools where parents don't have the discretionary money to hire employees through donations like parents in many relatively well-to-do north-side schools.

State law prohibits Chicago's teachers from striking over things like class size and wrap-around employees. Basically, CTU can only strike over pay issues.

That strike limitation was part of the so-called school reform bill of 1995 in which control over Chicago Public Schools was given to the mayor, including the right to appoint the school board.

There's a reason Mayor Lightfoot keeps emphasizing the 16 percent raise over five years she's offering teachers. Or, as she puts it, "that's real dough."

She knows CTU can't make too big an issue out of class size and wraparound employees. She's got the union in a bit of a box and she knows it. I never said the new mayor wasn't smart.

The union wants Lightfoot to relinquish complete control of the purse strings by contractually stipulating a certain number of nurses, counselors, and librarians per student or per school.

If CPS fell below those job targets, the union could take the district to arbitration and force officials to do what they don't want to do—hire more employees. That's how it works in most suburban school systems.

Mayor Lightfoot's negotiators are fighting against contract mandates for wraparound employees. Why? Probably the same reason she had her lawyers fight against the Lincoln Yards lawsuit filed by Raise Your Hand for Illinois Public Education and the Grassroots Collaborative.

The mayor doesn't want citizen activists dictating how she spends her tax increment financing dollars. And she doesn't want a CTU contract dictating how she spends school dollars.

Control over money is power, and Mayor Lightfoot—like Emanuel and Daley—doesn't

want to give that up. Even if that means students—especially those in low-income communities—do without the basics. Like a nurse. Or a librarian.

To her credit, Lightfoot says she intends to hire more nurses and librarians—she even claims to have the money slotted for next year's budget.

But you know how it goes with budget promises. There's a big difference between budgeting for a librarian and actually hiring one.

Mayors have a funny way of not filling job vacancies—that way they can earmark money for the jobs but spend it on something else.

Not saying that Mayor Lightfoot would do that. Just saying—she could. Unless, of course, the jobs are baked into the teachers' contract.

In its editorial, the *Sun-Times* defended the mayor's position, writing: "No manager worth his or her salt can agree to write everything—especially matters well beyond salaries and benefits—into a union contract."

I like to point out that Sterling Bay—the developer of Lincoln Yards—has, among other things, \$25 million written into its agreement with the city to pay for "legal and marketing."

That \$25 million could help pay for a few nurses and librarians.

If contractually enforced mandates are good enough for Sterling Bay's lawyers and flacks, they should be good enough for school nurses and librarians for our children. But our priorities are all messed up. **✉**

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ON CULTURE

Roosevelt's revolving door

In: a new Auditorium Theatre CEO
Out: 16 board members, an associate dean, and the Joffrey Ballet

By **DEANNA ISAACS**

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Putting YOUR Priorities First at Life's End

Former nurse, physician assistant and attorney, Barbara Coombs Lee, is coming to Chicago to present on end-of-life options and talk about her book, *Finish Strong: Putting YOUR Priorities First at Life's End*. Join us to learn how to take charge of your end-of-life care and avoid needless suffering.

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COALITION

Roosevelt University is welcoming a new executive director of its landmark Auditorium Theatre this week—but the face is familiar. The new CEO, hired after a search that had some painful moments, is Rich Regan, the Auditorium's well-regarded general manager from 1999 to 2006. He's been hired away from Lyric Opera of Chicago, where he was vice president and general manager of Presentations and Events.

Regan will be filling the vacancy left by the July 2018 departure of Tania Castroverde Moskalenko after less than two years on the job. And he'll be facing the imminent loss of the theater's longtime anchor tenant, the Joffrey Ballet. In spite of the fact that there will be no more perfect setting for its acclaimed White City production of the *Nutcracker* than the 1891-vintage Auditorium, the Joffrey's moving in with Lyric Opera next fall.

This is a sort of musical chairs, but less fun. The CEO search process became so contentious it triggered the resignations of 16 members of the Auditorium Theatre board of directors—including the chairman, John Svoboda. In a letter from eight of them, dated June 3 (posted by *Crain's Chicago Business*), the departing directors complained that the university—which won a bitter legal battle with a previous board contingent over control of the theater years ago—was hampering their efforts. They pointed a finger at Roosevelt University president Ali Malekzadeh.

After meeting with the president, two prime candidates for the CEO job withdrew from consideration, the board members wrote, while their own efforts to meet with Malekzadeh were stymied. Under the circumstances,



Rich Regan COURTESY ROOSEVELT UNIVERSITY



Former Roosevelt BFA student Netta Walker receiving a Jeff Award, in June
JOE MAZZA

they concluded, “we lack confidence in the future outlook for the Theatre.”

And that wasn't the worst disruption in Roosevelt's summer. On that same June day, Netta Walker, a dropout from Roosevelt's Chicago College of Performing Arts, won a Non-Equity Jeff Award for outstanding work in Raven Theatre's production of *Yen* and was inspired to go public with her own complaints about discrimination and abuse in the program. Her June 4 Facebook post attracted hundreds of comments amplifying her complaints, and led to a petition on change.org demanding the ouster of faculty member Sean Kelley, who'd been the longtime associate dean of CCPA's theater conservatory. (Attempts to reach Kelley were unsuccessful.)

It's no secret that Roosevelt, like many tuition-dependent private colleges, has been struggling. The refinancing of \$195 million of debt last year—most of it attributable to the cost of the 32-story Wabash dormitory and classroom tower that opened in 2012—bought it some breathing room. But attendance is down from 7,600 in 2008 to less than 4,400. And for a school whose mission since its founding in 1945 has been to counter the quotas that kept Blacks, Jews, and other minorities out of other colleges, the kind of charges made by Walker are especially egregious.

Here's part of an early paragraph from Walker's Facebook post: “The BFA program at Roosevelt University is abusive. This university taught me that I was less than my peers in the following ways; they did not cast me, they chose white male dominated seasons, they deliberately did not try to utilize me, they refused to cast outside both the racial and gender binaries, and taught exclusively white

theatrical history. This program is still heavily run by white men, and has not changed any of these practices.”

Comments added to the post pointed to sexual harassment as well—mostly inappropriate comments, touching, and unwanted kisses planted on young men—and a “toxic” environment in some classes that, even when reported, those posting said, was ignored. In an interview last week, Walker, who dropped out after her junior year, said she'd watched a student get “waterboarded” in class, supposedly in order to elicit an emotional response. “You expect an element of vulnerability in a theater class,” she said. “But when you cross the line of physical and emotional abuse to get a response, that is not technique. You don't need someone to call you a slut or tell you you're worthless in order to learn how to act.”

Within a week, the university issued a statement on its own Facebook page saying it took these accusations seriously and was investigating. This was followed, a few weeks later, with an announcement that “The faculty member against whom the majority of the allegations were asserted is no longer with the university.” In addition, “all new and continuing faculty and administration in CCPA will receive training, on at least an annual basis, regarding important issues such as discrimination, harassment and complaint handling.”

This, Walker said, is “one massive step in the right direction.” But “it wasn't just one teacher,” she added. “It spanned years, with multiple people. It's about fixing all of the structural issues, and that's not going to be an overnight thing.”

@Deannalsaacs



Veronique Amouzou receives acupuncture from Hillary Catrow. MICHELLE KANAAR

NEWS

Finding peace and security after asylum

Therapists and social workers trained in trauma care are helping asylum seekers along their legal and healing journey.

By **CARLY GRAF**

Kossi* hadn't planned to leave his home in West Africa that day. His wife was pregnant with their second son, and he owned a successful shop that sold the colorful swaths of secondhand clothes from Europe and China that were so popular among his country's youth. But when an anti-government demonstration broke out nearby, and soldiers came into his shop and started arresting his customers, he knew he had to find safety.

Seven years before, he had been taken by the same sort of soldiers and tortured for days, interrogated about his role in a student protest against his country's dictatorship, and left unconscious in front of a hospital. The soldiers let him live, but left him with a thick, quarter-inch-wide scar that ran six

inches down his arm. Next time, they told him, he would not survive.

Kossi ran out the back of his store, scaled a wall, and jumped in a cab that was passing down the street. He told the driver to take him to a neighboring country, a three-hour drive during which his mind flitted from the soldiers to his wife to flashbacks from his time in a military prison.

It was only when he found shelter in a church that the reality sunk in: he could never go back. He was adrift now, and he wouldn't be safe until he found a new place to call home.

When Kossi arrived in the U.S. in the fall of 2012, just a few weeks later, he had only \$50 to his name, money given to him by the priest who had sheltered him when he first fled. Separated from his wife and sons, he was physically and emotionally traumatized. One of his first stops after arriving in Chicago was at a 30-year-old nonprofit located on the far north side.

"It made me feel like I had a home again," says Kossi.

The Kovler Center brings together lawyers, doctors, and social workers trained in trauma care to help survivors of state-sanctioned torture overcome unimaginable trauma and establish a new life here in the United States. In the last fiscal year, it served more than 400 individuals. Like Kossi, most of its clients are seeking asylum in the United States and coming from sub-Saharan Africa.

Local Chicago immigrant-advocacy and service organizations like Kovler in Rogers Park are vital to providing individuals with legal and social services to help those seek-

ing asylum begin to feel safe again. Kovler offers free forensic exams, psychological evaluations, and counseling, and works with its partner organization, the National Immigrant Justice Center, to get the asylum seeker free legal assistance.

There's really no easy way to land in American society when you're coming from a different culture, says Hannah Cartwright, a supervising attorney who works with asylum seekers through the National Immigrant Justice Center's Adult Detention Project.

"There is a huge need right now for culturally sensitive, trauma-informed care, and it's extremely hard to find," Cartwright says. "That's why partners like Kovler are so important to accompany the legal services that we provide."

During the asylum application process, applicants like Kossi are constantly asked to talk and think about their persecution, often

by officials like immigration judges and asylum officers who are not trained in detecting trauma. This can be a harrowing process made even more traumatic by the uncertainty of whether they'll be allowed to stay or be forced to return to the country where that persecution took place.

In 2018, 48 percent of all asylum seekers who went before Chicago's immigration court were denied relief in their applications, according to data from Syracuse University's Transactional Records Access Clearinghouse. But nearly all of the torture survivors the Kovler Center helps ultimately receive asylum status, says Marianne Joyce, a licensed clinical social worker who serves as Kovler's social services manager.

Kovler has a unique holistic approach to care. As survivors go through the asylum application process, they are supported by a "care team" that provides physical and emotional treatment along with legal services.

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lum case can cost anywhere from \$3,000 to \$10,000—money that most asylum seekers do not have.

“A lawyer can help an applicant navigate the legal requirements for asylum, which are often daunting and difficult for an individual to handle on their own,” explains Lauren McClure, a Chicago immigration lawyer who represents up to 20 asylum seekers a year at Kriezelman Burton & Associates, a private law firm downtown. “It is challenging to prepare and ask an individual to testify who has suffered substantial trauma.”

To be successful, the application of a tortured asylum seeker requires a wealth of details like injury descriptions, specific anecdotes, and precise time stamps. Recalling such information can retraumatize survivors and make them feel their entire life story is reduced to their torture and the events that led up to it, according to Maggie Hunter, a licensed social worker and counselor at Kovler. So the care team provides asylum seekers with therapy to make that process easier.

“Just learning how to speak openly about what happened was the hardest part,” recalls Kossi. “Now I can do it, but then, it was fresh in my body and soul and spirit. Every time, I felt like I would relive it all over.”

Treating both the legal and psychological needs of asylum seekers also allows survivors to become more than their past.

Hunter and other counselors at Kovler begin sessions by letting the individual take control of the recovery process. She asks them to talk about whatever they’re feeling, even if it has nothing to do with violence and survival. Often, Hunter says, people want to skip talking about torture and focus instead on the obstacles they’ve faced in the asylum process or their frustrations with having to wait for years to be heard in court.

Other times, though, Hunter’s clients want to talk about even simpler things, she says.

“They can share about their diet, their favorite Netflix show, or just something that irritated them with a coworker,” she says. “Imagine if someone made you talk about the worst thing that had happened in your life

over and over again.”

Beyond therapy, Kovler helps asylum seekers establish a new community in Chicago and build new friendships here. Staff members host weekly activities like cooking classes, dance workshops, and field trips. Clients can cook with friends, watch TV, or joke around the dinner table.

“It allows them to feel like their old selves again,” Hunter says.

Kovler staff believe treatment is best delivered in a place where asylum seekers can reconnect with a community through the center’s cadre of volunteers, whether a therapist or a translator.

Acupuncturist Hillary E. Catrow holds free walk-in sessions once a week in an open room. “Humans are social beings, and in order for us to feel social, we need to feel safe. The only way we can engage in community is through feeling safe, and that’s done inch by inch, interaction by interaction, and that’s what we do here,” she says.

Catrow adds that it’s important to break down the walls between authority figures and asylum seekers through care.

“There’s a repair and restoration that happens when you start to build trust through dismantling power,” Catrow says. She says that even small things like allowing clients to decide whether they have one needle or ten and where they want to sit or how they want to position their chair in the room can make a big difference.

For Veronique Amouzou, who comes regularly for class with Catrow every Wednesday, acupuncture is a healing tool she’s used for more than 30 years in addition to yoga and tai chi. She says it has given her a sense of calm and relaxation, particularly during the challenges she faced while seeking asylum. Originally from Togo, Amouzou had heard through a friend that Kovler was a place that could be trusted. Almost 15 years later, she still feels safe at the north-side center.

“Inside these walls, you feel special again,” says Amouzou. “The staff is always watching out for you to make sure you are well. If you don’t have food at home, you can come and they will make sure you have groceries. Or if you feel alone, you can find a community here. It’s a place where you feel connected to others.”

It’s a connection that Kossi still seeks years after his asylum case was approved. When he applied for asylum in 2013, his application was greenlighted in less than two months. Today, the uptick in asylum applications has

led to a backlog of cases and increased the wait time to years rather than months. As the rate of application denials has increased, the uncertainty of a pending asylum application is even more grave.

In the Trump era, life for asylees feels much harder, Kossi says. The president has made many attempts to limit the number of refugees and asylum seekers who enter the United States, and most recently announced that he will cap the number of refugees that the United States will accept next year at 18,000, the lowest in history.

When he first came to Chicago, Kossi had a hard time trusting people, including the government officials processing his case. “Every time I meet with friends from West Africa, I can see the fear in their eyes. Imagine fleeing your home and coming here to this situation where you are terrified of losing your case and being deported,” he says.

“The most detrimental aspect of the asylum process to people’s mental health is the interminable wait time,” Hunter says. “How do you convince someone who’s been waiting for an interview or a court date for four years that it’s not personal when all they want is to move on?”

Sitting in the room where he had his first intake interview four years prior, Kossi now looks relaxed in his beret and button-down shirt.

“Kovler Center was the first place in this long journey where I felt safe to speak out and share my story,” he says. “It helped me learn how to tell my story for the asylum process, but also to heal as a person. They know that they’re dealing with someone who is broken and has survived trauma.” In the time since his arrival in Chicago, Kossi has settled into his new home. He now lives with his wife and sons on the city’s north side. He has dreams of becoming a human rights lawyer and helping others like him. 

**His name has been changed due to security concerns.*

Contributing reporting by Sarah Conway.

This story was reported as a part of 90 Days, 90 Voices’ Asylum City series on immigration and sanctuary in Chicago and made possible thanks to support from the International Women’s Media Foundation and the Social Justice News Nexus at Northwestern University’s Medill School.

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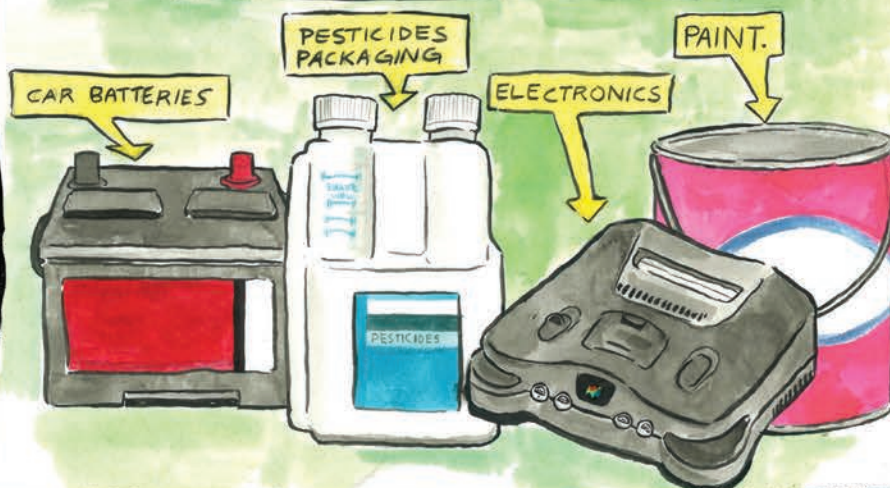
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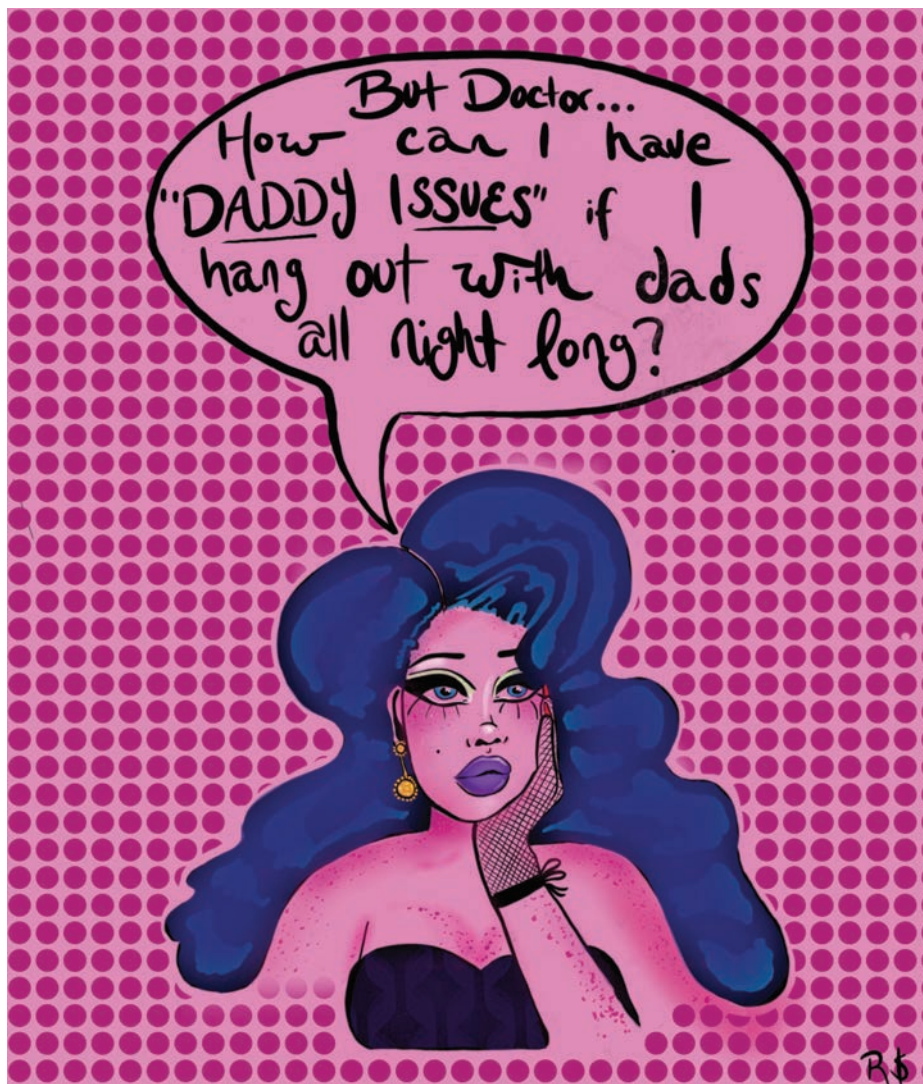
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Daddy Issues ■ RAMONA SLICK

VISUAL ART

When sex work and art work collide

The kinksters, the queers, and the artists who live in both worlds

By S. NICOLE LANE

Sex work is not a monolithic culture of human trafficking and abuse. Conversations that break stigmas, explore empowerment, and encourage consent are a huge part of the adult industry. This isn't to say that people don't become involved in sex work because of unfortunate circumstances or that human trafficking isn't an alarming concern—those fears are valid. But as a former sex worker and current artist, I know what it can be like to be in the adult industry in the public sphere. For some artists, traumatic stories and personal histories are shared through their art. For others, documentation of queerness and sexual liberation accompany their erotic work.

I first got into sex work while writing about sex. After researching the work of financial dominatrixes, I decided to dabble in cam work, and eventually found my place as an online humiliatrix, humiliating cis men with daily tasks. My artwork is heavily focused on the body, sexuality, and personal narrative, so it was only natural to eventually interweave the

two. My visual art references video work, text, and still images from my time in the sex industry as I interacted with most of my clients through the Internet. Not only did my time as a sex worker benefit my creative practice financially, but I was able to experiment with a new body of work based off of my experience as a femme sex working artist.

Former sex worker Annie Sprinkle once said in an interview that “almost all top women performance artists have told me that they were in the sex industry as streetwalkers, go-go dancers, etc. I think the sex industry is a much bigger funder of the arts than the [National Endowment for the Arts].” Artists like David Wojnarowicz and Kathleen Hanna were also sex workers before they began their other careers. Flexibility with time and increased revenue are all essential to the life of an artist—these two paths intersect more than we think.

Julia Arredondo, 32, first got into sex work in 2016 when she moved to Chicago. After watching a documentary on “sugaring” (receiving financial compensation in exchange for some kind of relationship), she made a Seeking Arrangements profile and began going on dates. “Sex work provides me more pay—and sometimes more respect—than many of my regular employers,” she says. Inspired by her dates while sugaring, Arredondo, a publisher, printmaker, entrepreneur, and product designer, wrote a collection of poems detailing her time with rich, older men titled *Addicted to the Money*. “I don't want to marry him / I want to become him,” she writes in the book published by Vice Versa Press. Her zines “Guide to Being Alone” and “Empty Bedrooms” are about navigating solitude and exploring empty spaces. Since her sex work is typically confined to the night shift, Arredondo has the freedom to work on her creative practice during the day. Her next installation, *No More Lazy Lover Altar*, which pays homage to botanica culture and ritualistic forms of healing, goes on display on Friday, October 18, at the Arcade Gallery as part of the Weisman Award Exhibition at Columbia College.

“Although creative work is just as labor intensive, the market has yet to understand creative work as an equally equitable labor, so fighting for fair compensation is something I do on the [regular],” Arredondo says. The Humboldt Park resident isn't in the position

to take out loans or to take on more debt, so sex work has given her the “capital to kickstart a few businesses” and to also continue her art career. “I was able to save, and to take better care of myself, due to the income I was pulling in,” she says. “Essentially, I've been monetarily empowered.”

Since becoming a sex worker, Arredondo has grown a great amount in terms of her self-worth and self-respect, she says. “My clients treated me better than many of my lovers, and they essentially invested in my future,” she says. In her piece *Fuckboy Compensation Invoice* she comments on how all of her relationships are transactional. “Whether or not money is involved is besides the point,” she says. “Essentially, our relationships are a balance of give-and-take, and the *Fuckboy Compensation Invoice* is a tool used to reclaim that time monetarily.” Arredondo is showing at Cleveland's Morgan Conservatory in an exhibition titled “Printmaking as Resistance” from October 18 through November 16 and is working on a book through Lit Riot Press in New York.

In the 1970s, women-identifying artists explored sex work as a vehicle for questioning identity, publicity, and performance. Rebecca Schneider's *The Explicit Body in Performance* discusses the way that performance artists have similarities to sex workers and how many were involved in the sex work industry. Julia Bryan-Wilson writes in *Dirty Commerce: Art Work and Sex Work Since the 1970s* that, “Given the amounts of money that continue to change hands in the art market—a culture of seductive commerce that flies in the face of the current worldwide recession, described in broadly sexual terms as ‘overheated,’ ‘frenzied,’ or ‘near a climax’—art is widely recognized as libidinal, desirous, and transactional.” The parallels between art and sex are undeniable.

In early 2019, in honor of International Sex Workers Rights Day, the organization Sex Workers Outreach Project Chicago (SWOP) coordinated an exhibition, “Chicago Sex Workers Art Show,” at Agitator Gallery. (Full disclosure: I have a short video piece and a few still images in the show from when men paid me to humiliate them.) The gallery's goal was to celebrate sex workers along with their resilience and creativity. Another collaboration between Agitator and SWOP, “Redlight: Chicago Sex Worker Performance Series,” featured burlesque, music, and spoken word presented by sex-working artists. SWOP Chicago is a grassroots organization that began in 2006 as a chapter of the larger organization that works to improve the lives of former or current ➔



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sex workers. SWOP's goal is to fight stigma, provide a support system, and encourage safety. The chapter offers guidance and resources and even has a base specifically on the south side of the city. Organizations like SWOP are popping up around the globe as people learn about and engage more openly with sex work.

Black trans sex workers are especially at risk for violence. Georgia Amarillo, a 26-year-old Hyde Parker, spoke on two panels about Black women in the sex industry at the Annual Conference for Women of Color in Europe and at CatalystCon here in Chicago. "Audience members had so much to say about the prejudice they'd experienced from clients, agencies, law enforcement; the code switching necessary to navigate the industry; the lack of mentorship available to sex workers of color," she says. "I couldn't even get through the end of my presentation. It was powerful, there was so much silenced for these individuals and so much to be unearthed." Amarillo also points out that many of the conversations surrounding Allow States and Victims to Fight Online Sex Trafficking Act/Stop Enabling Sex Traffickers Act (FOSTA/SESTA) have been dominated by white cis women's voices. "Intersectionality and sex work—especially as it applies to race—is so severely ignored [that] it's disgraceful. Particularly when we consider the significance and proliferation of sex work in communities of color."

Amarillo began working as a sugar baby in 2016 and is now primarily a dominatrix. "In the past year I've traveled to seven different countries, choreographed and produced my own show, trained in aerial dance with world champion performers—none of this would be possible without the freedom and fiscal empowerment sex work has afforded me," she says. "Being a professional artist is . . . hard. Not only is it a severely underfunded pursuit, attaching one's creative process to financial 'success' or recognition can be a halting, demoralizing experience." A poet and a storyteller most of her life, Amarillo is a dancer trained in hip-hop, contemporary, and dancehall whose work has been presented at

New York's MoMA PS 1 and here at Links Hall at Constellation. Her choreography represents sex work and its influence on a person's identity and perceptions.

London's *The Sex Workers' Opera*, San Francisco's SOMArts exhibition "We're Still Working: The Art of Sex Work," and Nuit Blanche's "The Viminal Space" in Toronto are examples of performances and exhibits navigating the conversation of sex work and art work on a global scale. The rise in exhibitions, performances, and panels uplifts the visibility of sex workers and artists. Artists involved in this work aren't outsiders—they are at the center of the narrative of what it means to be a sex worker.

When Jenna (who asked that we omit her last name) first began webcam modeling, she was 18 and about to begin college. "After that, I tried out a handful of other jobs in the industry before stepping foot into my first strip club, which I've stuck with for around two and a half years now," she says. Jenna, now 24, lives on the northwest side of Chicago and finds that sex work gives her the freedom to work on her creative practice more than a to a nine-to-five job. Jenna's photographic work includes portraiture and scenes of Chicago and people in the city—many of her compositions are up close and in color. She's also a designer and has created posters and flyers for events in the city.

"Creating art is an investment in yourself, and as a creative person, reconnecting with that part of my mind after a workweek is invaluable," Jenna says. "Sex work is tough, undoubtedly. But after a challenging workweek, it brings such serenity to be able to spend some time in another world, creating beautiful things."

Jenna says that her sex work persona is influenced by her art and that creating artwork makes her better at her job. The flexibility of her sex work schedule helps her not only create, but also better deal with mental illness.

Ramona Slick, 23, finds the "bearings of capitalism to be far more degrading" than the work she does in the sex industry. "I can't see



Julia Arredondo @ NANDO ESPINOSA HERRERA



Georgia Amarillo @ COURTESY THE ARTIST

what's possibly degrading about being my own boss, being financially secure by my own means, and still having the time and emotional energy to be able to pour into my art," they explain. Apart from working in stripping, fetish work, sugaring, and camming, the artist is a performer and digital illustrator. "My art, much like my life, is inherently queer, high femme, fabulous, and very sexy." Slick, a performance artist, incorporates femme confidence with campy and elaborate costumes to play on their experience as a dancer and dominatrix.

It is, of course, imperative to acknowledge that all sex workers have different backgrounds, and that not everyone comes into—or out of—sex work with a creative lens. But it is essential to understand that sex work exists all around us (and it can exist consensually) in order to normalize and decriminalize stigmas and taboos. This also isn't to say that sex work

doesn't involve trauma and violence, but it is saying that sex work is real work. The solidarity between those in the sex industry and artists is still prevalent in 2019 and reshapes how we think about the exchange of labor, queering the body, and how the art market is influenced by sex, power, and identity. Chicago is a microcosm of a much larger and broader web of sex-worker artists.

We are all of the parts: the kinksters, the queers, the artists. "I make what most people make in a month on a good day," Amarillo says. "But perhaps most importantly, sex work has made me a stronger femme, has taught me how to advocate for myself, and how to navigate a patriarchal, misogynistic society that does everything in its power to disenfranchise femmes. And for those lessons, I will always be grateful." ■

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LIT

Chicago Humanities Festival wants you to feel powerful

This season's lineup focuses on harnessing the strength within.

By BRIANNA WELLEN

Nothing says “power” quite like a trained flock of ravens. That’s probably why the Chicago Humanities Festival used the birds to deliver invitations to this year’s “power”-themed programming. That and when author George R.R. Martin is on the lineup, never pass up an opportunity to bring *Game of Thrones* to life.

“Even if you haven’t read his book, you know him, you know the theme song, you know the

series,” says Chicago Humanities Festival artistic director Allison Cuddy. “I think it’s always interesting to tap into those people who represent the zeitgeist in their given moment, and I think that he does.”

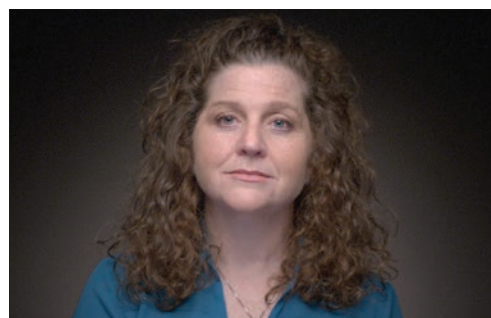
As with past years, this season of CHF isn’t just about star power—though there’s plenty to go around with guests like Julia Louis-Dreyfus, Patti Smith, Ta-Nehisi Coates, and Rachel Maddow. It’s about exploring the different ways in which power is used to create change. The programming includes several sessions with journalists examining wide-ranging topics such as the Harvey Weinstein sexual assault case, corruption in the Mexican government, and the legacy of the *Chicago Defender*. Through a partnership with the Chicago Architecture Biennial there are programs discussing spatial justice and public housing, in one instance looking specifically at the events that inspired the soon-to-be-remade film *Candyman*. And this year the fest welcomes its youngest-ever presenter, 13-year-old boxer Jesslyn Silva.

“Young people are really coming into the spotlight with their activism, and they’re concerned about climate change and all that,” Cuddy says. “It’s really thrilling to have someone who really represents that power view.”

While we’re likely thinking about power more than ever in the year before a major election, the fest’s lineup shows that there’s more to the theme beyond politics and traditional power structures. It’s about recognizing the strength that already exists in everyone, and harnessing that to create change—or at the very least, train a raven.

“We live in a moment when it feels like human power is unprecedented thanks to technology,” Cuddy says. “We’re seeing people disrupting different kinds of business models or organizing thanks to social media or influencing culture, also thanks to social media, so individuals have a lot of power to influence the course of events, either individually and collectively.”

Twitter @BriannaWellen





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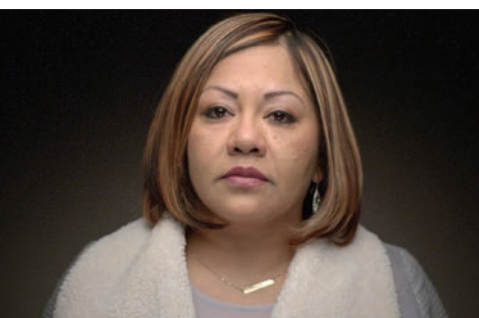
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Impetere by Nick Pupillo CHERYL MANN PRODUCTIONS

DANCE

Lucky number

Visceral Dance Chicago celebrates seven years with seven new dancers in its fall series.

By IRENE HSIAO

The popular belief that the cells in our bodies replace themselves about every seven years has been challenged by the brief lives of cells in our stomachs and the longevity of those in our brains. This fall Visceral Dance Chicago launches its seventh year with seven new dancers, as well as one new dance. Yet its season opener this week at the Athenaeum takes a long look at the past with a selection of repertory from previous seasons by artistic director Nick Pupillo. These works include *Impetere*, the vividly athletic piece he choreographed in 2013 to introduce his new ensemble; *Synapse*, commissioned by the Harris Theater in 2017; and *Keep*, a revision of a duet first presented in a warehouse at Rockwell and the river last autumn.

Premiering in the program is *Homage*, the second work created for Visceral by Spanish choreographer Monica Cervantes. *Homage* is also a new look at the past, drawing on memories of her grandfather, who passed away a decade ago. "I have been thinking about this piece for a long time," she says. "I felt now was the moment to do it. When someone leaves suddenly, you don't have time to say what

you wanted to say. It's hard to let go when you don't have time to say goodbye."

The loss of her grandfather coincided with Cervantes's move from Spain to Chicago, where she danced with (the now defunct) Luna Negra Dance Theater from 2010 to 2013, also serving as rehearsal director for the company under its second and final artistic director, Spanish choreographer Gustavo Ramirez Sansano. This time, coming to Chicago from Tarragona, the city near Barcelona where she now lives and works, has "felt like coming home," she says. "I feel Nick and Visceral are my family too, so I had the confidence to tell this very personal story."

Homage is a fusion of the past and the present, combining music from Cervantes's grandfather's native Andalusia by Joaquín Rodrigo, Daniel Casares, Arturo Díez Bosovich, Orquesta Filarmónica de Málaga, and Manolo Escobar with movement initially developed by guiding the Visceral dancers through a series of improvisational cues that allowed Cervantes's vocabulary for her memories of youth, age, loss, and community to merge with other bodies. Bricks serve as a central motif, acknowledging Cervantes's grandfather's occupation as a bricklayer, even as they become an abstract set piece indicating but not representing a grave marker.

Reflecting on Cervantes's engagement with Visceral, Pupillo says, "I felt Monica's 2014 piece *Changes* was an important turning point for the company—with *Homage*, again I see the company growing in another new direction. I don't want to define what Visceral is—I want it to constantly evolve."

@IreneCHsiao



DIALOGUE

Survivors' voices

The Color Purple by BRETT BEINER

Recent Chicago productions reexamine narratives about violence and trauma in women's lives.

By KAYLEN RALPH AND KERRY REID

The fall theater season includes several plays that incorporate narratives centered on violence against women and how they deal with that trauma. But how do these shows break away from using those stories in exploitative ways? Freelancer Kaylen Ralph (who writes frequently about feminist issues and the performing arts) and *Reader* theater and dance editor Kerry Reid discussed their experiences with a few of these productions.

This is edited from a written dialogue that took place on Saturday, September 28.

KERRY REID: So I thought maybe we could start with what drew you to the idea of writing about Lucas Hnath's *Dana H.* which is where our initial conversation about this apparent trend in fall shows started. I've reviewed it for the *Reader* obviously, but I want to know

more about your thoughts on that show in particular and on what you think might be happening in this moment with so many plays this fall dealing with how violence against women is dramatized.

KAYLEN RALPH: I was originally drawn to the story of *Dana H.* because in using Dana's own recorded rendition of the trauma she incurred, there was so little room for further dramatizing what was already an incredibly sensational and horrific experience she had. Obviously Deirdre O'Connell [who plays Dana] brought her own interpretation of Dana's story to the stage, but there was only so much she could do in terms of exacerbating Dana's trauma. I also thought the manuscript Dana refers to throughout her recounting was an important and noteworthy layer of additional protection against editorializing in the name of entertainment, as we do perhaps see in other mediums such as TV.

REID: Yes. And I also thought, as I noted in the review, that the lip-synching helped embody the physical dissociation that people who have been through profound trauma like ➔



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Dana's talk about. Yet at the same time, we the audience are aware the entire time that we are hearing not just Dana's own words, but her actual voice. Not that we should require such things as "proof" of the trauma, but it reified that this was a real story.

RALPH: I completely agree, especially with your point about how such "authenticity" shouldn't be required proof. On that note, another reason I was drawn to *Dana H.* was because of the fact that her son wrote the play. As Dana alludes to at one point in the production, these experiences she had were ones she never felt comfortable sharing with Lucas, in part to protect his own physical safety, but also perhaps to protect him emotionally, as well. I thought Lucas's deference to his mother's own voice in his production, rather than a "watered down" rendering that would have certainly been tinged by his own reprocessing of this information if he were reproducing it for the stage, was really poignant.

REID: It's funny, because I've seen some comments about how Lucas is largely absent from the narration, and I think maybe he decided that he didn't need to be present in his mom's story onstage for it to be powerful.

RALPH: I agree. I think recognizing when, and when not, one's own perspective on, or experience with, violence against women is warranted can make or break this type of art.

REID: Also relevant that Dana asked him to do this play. I've interviewed him in the past and I know he's rather reticent about discussing where the ideas for his plays come from, but this one is from a direct request. I wonder how different—if at all—it would be if he were a woman writing about his mother's experiences instead.

RALPH: My instinct is that for this particular production, it wouldn't be that different, so ironclad is Dana's perspective thanks to the medium through which it's delivered. I compare that to *Tiny Beautiful Things*, for example, which we both saw. Compared to *Dana H.*, the "dialogue" of which was ripped straight from Dana's own mouth to stage, the contents of *Tiny Beautiful Things* went through several iterations—advice-seeking letter to anthologized book to stage adaptation. The first-per-



The Color Purple © BRETT BEINER

son voice is similar, but the delivery so, so different.

REID: Right. And I think a key point is that, while we the audience know that "Sugar" is actually Cheryl Strayed, the writers and readers of the original letters didn't know who she was. So that's an interesting point to consider

RR *DANA H., TINY BEAUTIFUL THINGS, TRAUMARAMA, THE DELICATE TEARS OF THE WANING MOON, THE COLOR PURPLE*
Dana H., through 10/6, Goodman Theatre; *Tiny Beautiful Things*, through 10/20, Victory Gardens Theater; *The Delicate Tears of the Waning Moon*, through 10/13, Steppenwolf 1700 Theatre; *Traumarama*, through 10/6, Den Theatre; *The Color Purple*, through 11/3, Drury Lane Theatre

in terms of relatability and reliability. The letter writers trust her, even though they don't "know" her—and yet the details that Strayed provides of her own experiences (especial-

ly her childhood sexual abuse) are so specific, unvarnished, raw. We're talking about this practically on the anniversary of Christine Blasey Ford's testimony, when one of the things people seemed surprised by was "well, how can she remember all that, it was a long time ago?" The role of memory in violence and abuse is so potent dramatically. Certainly Dana apologizes for the time line getting "fuzzy," but that doesn't mean we don't believe the substance of what has happened to her.

RALPH: Yes, the substance is so there. Without having read *Dear Sugar* (the book-length collection of *Dear Sugar* columns), I was really struck by the extent to which Sugar (Strayed) reveals her own trauma in her responses. There was an underlying narrative arc to the columns, especially as portrayed in the stage adaptation we're discussing. I walked out of *Tiny Beautiful Things* with a sense of catharsis on behalf of Sugar—when her responses were verbalized, especially so thoughtfully by Janet Ulrich Brooks [who plays Sugar], the effect was really powerful. That's another similarity to *Dana H.*, too, the catharsis that can come from writing about one's own trauma, as we see in both of these productions.

REID: So I saw a show just last night, *Traumarama*, which you haven't seen yet. It's a solo piece written and performed by Liz Greenwood, who is also a stand-up comic, and based on her recovery from being assaulted after getting into what she thought was an Uber. Greenwood uses a series of character monologues to take us through the whole thing, including a cop, her therapist, and a woman who runs a podcast called *Traumarama* (clearly based on the *Seventeen* column of that name) where people share anodyne embarrassing moments.

What I appreciated is that this show is the closest to someone onstage telling their own truth, but she's still finding different narrative/character approaches. At one point, she's re-creating being at a party with a guy who tries to give her an open beer and he's insulted that she won't accept it. She gives him the thumbnail version of what happened and he keeps pressing for more information and she finally tells him, "I don't owe you any details." And that really hit home with me. From a dramatic standpoint, we always talk about how details strengthen the narrative, yet we're also wrestling with a great deal of unknowability in these stories. Liz doesn't remember everything—particularly how she got away. But she knows it happened, and by doing this show,

THEATER

she's claiming the narrative but also recasting it in voices and in an order that makes sense to her.

So let's talk about *The Delicate Tears of the Waning Moon* with Water People Theater, part of this year's Destinos festival. What are your thoughts about how this narrative fits in the mix of the themes that apparently keep coming up with so many shows this fall?

RALPH: The thing that hit me the hardest with *The Delicate Tears of the Waning Moon* was actually something Rebeca [Alemán, playwright and performer] said during the talk-back after the play, which was that what happened to her character, Paulina, could happen in any Latin American country. It wasn't addressed during the play whether it was significant that Paulina and her friend, another journalist investigating human rights violations in Mexico, were both women, but as a female journalist myself (and perhaps you can relate) I so identified with their almost obsessive pursuit of justice, and whether they were targeted because they were women in their field or not, their dogged determination to find the truth against the government's wishes made them uniquely susceptible to danger.

REID: And also that the human rights violations Paulina is investigating are often targeted at Indigenous women. I felt that Alemán

was respectful of both the character of Paulina and of the people that Paulina was writing about. The women Paulina talks about (which she does as she regains her memory after being attacked) weren't in the narrative as devices themselves—"look at these poor downtrodden voiceless women I'm trying to help!" They have their own voices, even if we don't directly meet them onstage.

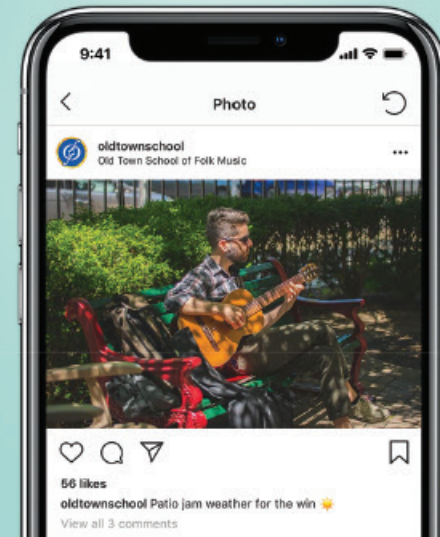
This also points out that while all violence against women is, I would argue, rooted in systemic oppression, there are layers of added trauma and pain for women of color, Indigenous women, transwomen, and others from marginalized groups. We both read the essay in *HowlRound* that Melisa Pereyra, an actor with American Players Theatre in Wisconsin, wrote recently about the costs of performing trauma onstage for women of color. In that light, I found it interesting that Rebeca not only wrote Paulina, but played her. It's not her story in the way Dana and Strayed and Greenwood are sharing their real stories, but she's embodying the trauma nonetheless.

RALPH: Yes, and I think there's something to be said about using art, and for the purposes of our conversation, theater, specifically, to give a "voice to the voiceless." As clichéd as that phrase is, I think it's very applicable to *The Delicate Tears of the Waning Moon*. The Indigenous women Paulina was trying to ➔



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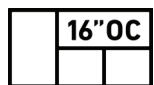
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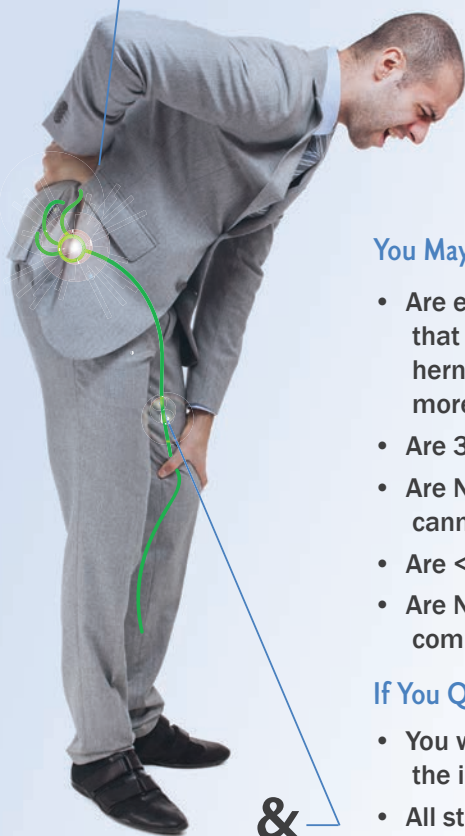
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champion did not have the "privilege," albeit a dangerous and fraught one, that she had as a journalist, and which Rebeca has as a playwright. The through line there really struck me, particularly in the way you already mentioned—Rebeca's willingness to carry all of that and put *herself* in danger as she attempts to spread this nearly true story. She's showing the production in Mexico next year, the epicenter of this violence!

REID: That is so important—and incidentally, just yesterday we learned that another show in the Destinos festival, *La Tía Mariela* from Mexico and written by a Mexican woman, was canceled because U.S. immigration deemed the play to be not "culturally significant." So while that's not an overt act of physical violence, it is an act of silencing of Latinx voices.

I am still wondering what it means that these shows—and there are more to come, including *Proxy* at Underscore [10/18-11/24], which is also about a journalist reinvestigating a violent incident in her past, and two productions of *Keely and Du* [Redtwist Theatre, 10/9-11/10, and Intrinsic Theatre, 11/2-11/24], where a pregnant woman is held captive by antiabortion zealots—are hitting NOW. It's almost become cliché as a theater critic to relate everything to the current historical moment, but I frankly feel it would be malpractice to NOT notice that there are so many shows onstage (and *Unbelievable* on Netflix) that ask us to consider how and when we believe women and how we talk about violence against women as a mechanism of control. Even Dana's story isn't devoid of politics. Her captor is a member of the Aryan Brotherhood, and we start wondering how deep that association goes with law enforcement.

Does seeing these shows give you hope that we're starting to at least listen to women in their own words, or does it just depress the hell out of you that it's even necessary? Because I have found myself going back and forth on this for a couple of weeks now.

RALPH: I think, for me, these narratives feel very overdue, whether the subject matter these productions explore is contemporaneous to the art or not. *The Color Purple*, which I saw last night at Drury Lane, takes place from 1909 through 1945 but feels particularly noteworthy. It's giving women of color, and Black women especially, a platform to explore violence we as a country have tried to sweep



The Delicate Tears of the Waning Moon

STEPHANIE RODRIGUES

under the rug or ignore—slavery and its aftermath and the effect it had on generations of Black women. It does feel like we've reached a threshold as far as finally turning over the broader work of struggling through what systemic violence against women means, and to do so through women's own voices and perspectives.

I think we're seeing this happen in literature too, right now, with the same slight lag time. *She Said*, *The Education of Brett Kavanaugh*, and Chanel Miller's *Know My Name* were all released in the past month, and they all center women's lived experiences, told by women and reported by women.

REID: To me it feels like the big shift is that these women's stories of surviving violence aren't devices for men to be heroes and "fix" them or protect them and get the bad guys, which just reifies patriarchy in another way. And there is a persistent emphasis in their style and in the stories themselves on listening as an action that creates empathy. Maybe that's why hearing these stories in a theater with other people feels so profound right now.

THEATER



Equus  EMILY SCHWARTZ

OPENING

RR Gods and monsters

Peter Shaffer's play about a disaffected teenage boy caught up in mass-media fantasy feels timely.

A haunted and haunting lead performance by the excellent Sean William Kelly drives AstonRep Theatre Company's solid and moving production of *Equus*, the 1973 drama by British playwright Peter Shaffer (*Amadeus*). Kelly plays Alan Strang, a 17-year-old stable boy in southern England who blinds six horses with a spike, a seemingly inexplicable act of horrific cruelty. Committed to a psychiatric hospital, he comes under the care of Dr. Martin Dysart (Rian Jarell). Inspired by the structure of classical Athenian tragedy, this "whydunit" unravels the tangled web of spiritual and sexual impulses that led to Alan's crime through Martin's interviews with Alan, his parents, and others. The supporting cast under Derek Bertelsen's direction function as a Greek chorus, including using masks to portray the horses.

Shaffer suggests that Alan's pathology—a twisted erotic neo-pagan fascination with an imaginary horse-god he has named Equus—reveals a desperate longing for meaning and connection that materialistic modern life fails to satisfy. Significantly, Alan is addicted to TV, with a special fascination for westerns romanticizing cowboy heroes—a popular genre in the 1960s and early '70s, all but vanished now. Today, the 46-year-old play strikes me as surprisingly timely, offering insight into how the jumbled barrage of fantasy images on the Internet may trigger psychosis in vulnerable disaffected young males. —**ALBERT WILLIAMS** *Equus* Through 10/27: Thu-Sat 7:30 PM, Sun 3 PM, the Edge Theater, 5451 N. Broadway, 773-828-9129, astonrep.com, \$20.

RR I've got a little list

Every Brilliant Thing gives us reasons to keep going.

"#992: Knowing to jangle your keys while walking through the nature preserve so the otters will come out." That was my spoken contribution to Duncan Macmillan's *Every Brilliant Thing*, a solo show about finding

reasons to live now in its Chicago premiere at Windy City Playhouse, where the incandescent Rebecca Spence is our tour guide and narrator. Before the play begins, Spence greets us and gives us numbered slips of paper with a reason—when we hear the number, we chime in. Unless we're enlisted to play another character, such as the narrator's father or veterinarian.

If that sounds unbearably homiletic (and possibly unnerving for the introverts in the house), maybe I should back up and point out that the list in Macmillan's show (which began at the Edinburgh Festival Fringe with actor Jonny Donahoe, who subsequently appeared in the HBO documentary of the same name) begins with a seven-year-old girl struggling to come up with reasons for her mom to stay alive after a failed suicide attempt. While her initial catalog contains things near and dear to a child's heart (ice cream!), as Spence's character grows and faces her own adult challenges, the list takes on deeper situations. Much like *Tiny Beautiful Things* (the show currently at Victory Gardens, based on Cheryl Strayed's *Dear Sugar* collection of advice columns), Macmillan's narrative doesn't flinch from the sorrowful and the unfixable in life.

Spence, under Jessica Fisch's direction, reinvents Macmillan's British man into an American woman—one whose fear of turning out to be too much like her mother both motivates and stymies her interactions with others. But when it comes to making us all feel welcome and valued, this show is, well, brilliant. —**KERRY REID** *EVERY BRILLIANT THING* Through 12/8: Wed-Sat 7 PM, Sun 1 PM, Windy City Playhouse South, 2229 S. Michigan, 773-891-8985, windycityplayhouse.com, \$55-\$75.

Nordic dysfunction

Akvavit Theatre's *Family Drama* serves up a double helping of Norwegian black comedy.

If you thought Ibsen's characters had family issues, wait'll you meet the Norwegians in *Family Drama*, the pair of absurdist black comedies currently onstage courtesy of Akvavit Theatre, in association with International Voices Project. In Fredrik Brattberg's *The Returning* (translated by Henning Hegland and directed by Lee Peters), a middle-aged couple (Christopher Donaldson and Karla

A. Renhofer) mourn their missing (presumed dead) son, Gustav (Daniel Stewart). When he comes home, they are temporarily overjoyed. But then, like *Groundhog Day*, he keeps disappearing/dying and coming back, until they finally realize how much happier they are without him. Donaldson in particular shines as a man wrestling with paralyzing grief who gets happier and happier as his son dies more and more.

In Maria Tryti Vennerød's *Goliath* (translated by May-Brit Akerholt, directed by Kirstin Franklin), the biblical story of David and Goliath gets a makeover that makes it feel more like the Bluths in *Arrested Development* stuck inside a Sartre play. That sounds more fun than it actually is in this production, which starts out strong, if messy, but begins spinning its wheels about halfway through and sort of sputters to its conclusion. Still, taken together, the two pieces provide astringent commentary on the limitations of unconditional parental love. —**KERRY REID** *FAMILY DRAMA* Through 10/13: Thu-Sat 8 PM, Sun 3 PM, Rivendell Theatre, 5779 N. Ridge, chicagonordic.org, \$25, \$15 students, seniors, and industry.

RR Growing pains

A Mexican American family faces the joys and upheavals of the 1960s.

Stretched tight between the residue of the saccharine sweetness of the American dream, the looming threat of nuclear war, and the heartbreak of the Kennedy assassination in 1963, lies *Hope: Part II of A Mexican Trilogy*. A follow-up to *Faith*, the first play in the trilogy by Evelina Fernández, which tells the story of the Morales family gathering their bearings after the Mexican Revolution, *Hope* picks up with them facing a rapidly changing America.

The first half is predictable; scenes are punctuated with snippets of doo-wop classics such as "Dedicated to the One I Love." However, the interest is in watching the false facade slowly crumble. Cruz Gonzales-Cadel ➔

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THEATER

➔ is quietly devastating as Elena, mother of four lively children. A kind mouse of a woman, she holds her family together against the ravages of a flagrantly cheating husband, played by a sobering Eddie Martinez. Aysette Muñoz crackles as Gina, the oldest daughter, who tries to parent both her family and her boyfriend Rudy, played by an eternally entertaining Tommy Rivera-Vega.

The second half is beautifully devastating; Janyce Caraballo portrays younger sister Betty, whose coming of age is told through a clever staging device and framed by ominous news events such as the Cuban missile crisis. Pocket wisdom tells us that the truth is valued above all, but as Elena warns her daughter, "There is a cost to telling the truth," and this story argues that perhaps preserving hope is worth the cost of telling a lie. —**SHERI FLANDERS** *HOPE: PART II OF A MEXICAN TRILOGY* Through 10/27: Thu-Sat 7:30 PM, Sun 3 PM, the Den Theatre, 1331 N. Milwaukee, 773-697-3830, teatrovista.org, \$30-\$35.

RR Taking heart from the moon
Filament Theatre's *Luna* is an empathetic family show.

Recommended for ages four through ten, Filament Theatre's production of this one-act by Ramón Esquivel creates a well-balanced environment of both interactive fun and sensitive exploration of challenging themes. Before the show, audience members are given paper star necklaces to color. We play the role of stars, best friends to the moon, Luna, played by a charismatic and warm Deanalís Resto. Luna is the best friend of the story's central character, Soledad, a child of migrant farm workers, played by bright-eyed and earnest Samantha Nieves on the afternoon I attended.

The scope of Soledad's dreams is illustrated by her constant companion, a book titled *The Complete Guide to the Galaxy for Kids Who Ask a Lot of Questions*. But Soledad's parents must go where the work goes, which means she is constantly changing schools, frequently lonely, and has a difficult time making friends. Luna encourages her to be vulnerable along the way with the refrain, "Taking risks is hard to do, but taking risks builds courage too."

Under Alejandro Tey's direction, this delightful pro-

duction stands out for its unique use of space and audience interaction. The audience is spread out across platforms and encouraged to change seats throughout to get closer to the roving action. While moving, we also gain empathy for Soledad's family, who "move so that others can stay in one place." At the performance I attended, the children in the audience were enthusiastic volunteers, engaging in dance-offs, flashlight search parties, and the rebuilding of Soledad's "home" at each new location. —**MARISSA OBERLANDER** *LUNA* Through 11/3: Sat 11 AM and 2:30 PM, Sun 1 PM, Filament Theatre, 4041 N. Milwaukee, 773-270-1660, filamenttheatre.org, 16 children, \$19.50 adults, \$18 seniors.

They've come undone
Walkabout Theater's *The Raveling* fails to tie together the narrative threads.

Imagine watching a class of preschoolers hopped up on cupcakes, acting out their dreams from the night before. This is the world of *The Raveling*, 60 minutes of utter self-indulgence that means absolutely nothing. Everyone onstage talks at once, so you can't really hear any of them. Sometimes they whisper in unison, for no apparent reason. They also spend a lot of time rolling around on the floor, also for no apparent reason. They spend yet more time rolling around on/over/behind/ alongside a wheeled table for (perhaps you've already guessed) no apparent reason.

The best thing about this collaboration between Walkabout Theater and India's Guild of the Goat? It's only an hour. The worst thing? You will never get that hour back. Beware plays penned by committee: per the press materials, *The Raveling* was cocreated over the course of a year by Walkabout Ensemble "in collaboration with" Fides Krucker and Delhi's Guild of the Goat with "original text" by Morgan McNaught. But wait! There's more! It was also "created and performed" by Nigel Brown, McCambridge Dowd-Whipple, Cooper Forsman, Dana Murphy, Katie Mazzini, Anastacia Narrajos, Anirudh Nair, and Amba-Suhasini Jhala. If you like a narrative thread—linear or otherwise—in your drama, this production is not for you. Ditto if you're a fan of actual characters onstage, as opposed to bodies spitting out word salad. Supposedly, each "family member" in the



Hope: Part II of a Mexican Trilogy © JOEL MAISONNET

cast follows the thread of a story that has to do with “homeleaving” and/or homecoming, ultimately asking “What is the work of coming undone?” It’s all meaningless gobbledygook. Unless you want a warm-up for a pending child-care gig, there’s no reason to subject yourself to such trifling nonsense. —**CATEY SULLIVAN**
THE RAVELING Through 10/13: Thu-Sat 8 PM, Sun 2:30 PM, Mon 8 PM, Victory Gardens Theater, 2433 N. Lincoln, 773-871-3000, walkabouttheater.org, \$25, \$15 students and seniors.

RR The monster mash
 70 Scenes of Halloween mixes and matches genre styles to show how relationships turn into nightmares.

For its inaugural production, directed by Emily Daigle, Theatre L’Acadie presents Jeffrey M. Jones’s 1990 jumbled-chronology portrait of a crumbling relationship. On Halloween night, Jess (Brandii Champagne) and Joan (Kaitlin Eve Romero) just want to relax in front of the TV, but keep getting interrupted by trick-or-treaters, ghosts, and monsters. As a voice from the back of the theater calls out scene numbers—sometimes in, sometimes out of sequence—the couple and their seen and imagined tormentors wrestle to determine whether the pair will stay together or split.

Through straightforward drama, slapstick, poetry, and gross-out or arch comedy, each scene takes on some aspect of a long-term love affair that seems in very real danger of ending. Anyone who has lived with

another person over any length of time will immediately recognize the inconsequential-seeming spats that these two engage in. A recurring screaming match over why Joan didn’t buy candy corn, or whose turn it is to answer the door, masks much bigger problems.

Beast (Jo Hoch) and Witch (Kevin Blair)—wearing masks or ghost sheets or ghoulish makeup—alternate as the couple’s doppelgangers, predators, confidants, and prey. They are a physical manifestation of what ails this pair. In the end, at the creatures’ urging, Jess and Joan leave their house to go to Dairy Queen. It’s a momentary truce, but there’s no guarantee there will be lasting peace between these two monsters. This play is a note-perfect evocation of what we casually do to one

another every day. —**DMITRY SAMAROV** **70 SCENES OF HALLOWEEN** Through 10/13: Thu-Sat 8 PM, Sun 3 PM; also Wed 10/2, 8 PM, Athenaeum Theatre, 2936 N. Southport, 773-935-6875, athenaeumtheatre.org, \$20, \$15 industry.

Into the void
 Sideshow’s X shows what happens when humans get lost in space.

Space. The final frontier. X, a Sideshow Theatre production by Alistair McDowall (directed in its U.S. premiere by Jonathan L. Green), follows the misadventures of a group of British astronauts on Pluto. All life on earth,

with the exception of humans, has died out (yet they can still mount major space missions). But bummer, communications from earth have ceased and no one can pick them up. Dysfunction reigns. Space madness sets in. Is there something outside the window? A mystery-horror-thriller, X’s influences include 2001, Aliens, even Waiting for Godot with computer glitches, intruders, and an expected guest who never arrives (or do they?).

H.B. Ward plays Ray, the captain, who keeps the past alive by practicing bird whistles. Sarah Price is Gilda, an uptight scientist, largely unlikable and standoffish until the end, when her humanity ekes through. Gage Wallace shines as the spirited Clark, who lives exclusively in the present, a delight every time he is onstage. As they lose connection to the past, their present dissolves.

Yu Shibagaki’s scenic design captures the beautiful sterility of a space base, complemented by Jordan Kardasz’s excellent lighting and Paul Deziel’s wonderful projections. The cast do their best to maintain British accents, which often drift into Aussie or midwestern. A trigger warning alerts audiences of blood, violence, and self-harm, yet an intensely long stroboscopic scene near the end (which I found mesmerizing) went irresponsibly unmentioned, sending one audience member out of the theater overwhelmed. X ends with an unaffected, ambiguous scene, but overall provides an engaging, if dire, depiction of humanity in extremis. —**JOSH FLANDERS** **X** Through 10/27: Thu-Sat 8 PM, Sun 2:30 PM, Victory Gardens Richard Christiansen Theater, 2433 N. Lincoln, 773-871-3000, sideshowtheatre.org, \$20-\$30, \$15 students, seniors, and industry. 

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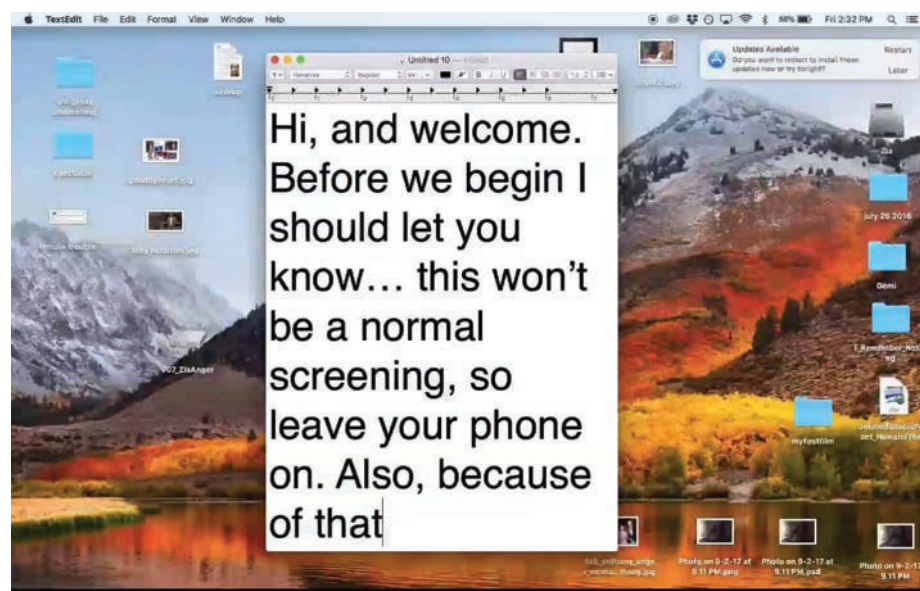
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My First Film

PREVIEW

Zia Anger relies on herself with *My First Film*

In what is actually the director's second film, she delivers an interactive, self-reflective performance.

By CODY CORRALL

Even if you don't recognize the name Zia Anger, you're probably familiar with her work. Over the last few years, Anger has pushed and played with the limits of conceptual visual storytelling as the creative force behind some of the most notable music videos in indie music over the last decade, including Mitski's "Geyser" and "Your Best American Girl," Angel Olsen's "Hi-Five," Maggie Rogers's "Fallingwater," and a slew of projects for Jenny Hval.

More recently, Anger has made herself and her work the subject of an introspective part-film, part-performance piece called *My First Film*.

Anger's performance at Block Museum at Northwestern is a return to her home of Chicago and the next stop of a yearlong tour in which she traces the last decade of what

she considers to be her "lost and abandoned work."

My First Film is not Anger's first film; her actual debut feature, a microbudget piece based on her young adult life called *Always All Ways*, *Anne Marie*, never saw the light of day.

"Did you know when nobody sees your first feature, you're still considered a first-time filmmaker?" reads the film's synopsis.

The fact that film has to be legitimized by capitalism, and its traditional methods of distribution and consumption, is the underlying frustration Anger expresses in her work.

"If you want to make moving images you have to have, or find, money," Anger says. "And if you can't do that, you have to promise people who will loan you money that you will give it back to them and then some."

With *My First Film*, Anger disregards the standard procedures of independent filmmaking that are too often tools for industry gatekeeping, and instead delivers an interactive, self-reflective performance.

She does this by texting and googling snippets of her life in real time, scrubbing through her unseen work, or sending AirDrops of her Instagram stories to audience members—and she intentionally keeps most of the performance details under wraps. The goal is to disrupt the barrier between the filmmaker and the work, as well as between the audience and the capitalist-driven Hollywood system (and the film-watching conventions it's spawned).

"[My videos have] helped me better under-

RR My First Film
 Directed by Zia Anger. 75 min. Fri 10/4, 7 PM. Northwestern University Block Museum of Art, 40 Arts Circle Dr., blockmuseum.northwestern.edu. **FREE**

For more on *My First Film* go to chicagoreader.com/film.

stand a sort of layered narrative," Anger says. "One that considers consumers or the audience, capitalism, and story all together. I took all of what I had learned into consideration with *My First Film*."

In her work directing music videos and short films, Anger frequently collaborated with musical artists and production teams—but she found those sorts of relationships professionally and creatively constraining.

"Collaborating artists often cannot find pure balance between themselves because the outside world takes so much from us, and has so much input," Anger says. "With *My First Film*, it feels as though I am collaborating with myself."

@dykediscourse

FESTIVAL

'Ism, Ism, Ism' provides glimpses into overlooked worlds

The sprawling program features rarely viewed experimental films from Latin America.

By CATEY SULLIVAN

With films from more than a dozen countries screening at venues from Evanston to Pilsen, you wouldn't be wrong to count "Ism, Ism, Ism: Experimental Cinema in Latin America" (*Ismo, Ismo, Ismo: Cine Experimental en América Latina*) among the most wide-ranging festivals of its kind to appear

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FILM

in Chicago in recent years.

The sprawling program, which originated at the Los Angeles Film Forum, is presented here by Northwestern University's Block Museum, along with the major art exhibition "Pop América: 1965-1975" and a series of lectures and discussion panels to provide more context for the films.

"As custodians of history, it's incumbent on us to make space for stories that haven't been explored widely," says Michael Metzger, curator of media art for the Block. "There isn't one picture of Latin American cinema that emerges here. It's a kaleidoscope that reflects the political and historical diversity in 60 to 70 years of filmmaking."

Though some of these films have played in LA, New York, Mexico City, and Medellín, Colombia, "Ism" marks the first time many will be seen in Chicago. The program features a potentially overwhelming variety of styles and subject matter, including Latin camp, found footage, convos with Che Guevara and graffiti artists, and explorations of appropriation, colonization, and the power of countercultural artists to foment change.

"In the end, we never really came up with a hard definition of what's Latin American cinema," said Jesse Lerner, who with Argentine filmmaker and critic Luciano Piazza curated the essays and images in the coffee-table-worthy print catalog for "Ism" (\$45, University of California Press). "We have Mexican filmmakers like Paleo Hernandez, who spent his career mostly in France, where he's celebrated as one of the greats of the French avant-garde even though in Mexico he's comparatively

unknown. Is he a French filmmaker? A Mexican filmmaker? The definitions aren't easy," Lerner said.

Definitions might be elusive, but that hasn't stopped Comfort Station film programmer Raul Benitez from screening free-admission Latin American movies every Wednesday night at the Logan Square venue and art space. In "Ism," Benitez saw a near perfect fit with Comfort Station's mission of providing community-driven arts programming. "It's not just about seeing a movie. It's about being connective tissue within a community," he said. "When people come to Comfort Station, they have a space where they can talk afterward, ask questions, engage. That's also what 'Ism' is providing."

For Metzger, "Ism, Ism, Ism" moves the needle toward acknowledging an overlooked world. "The history of experimental history tends to focus on the U.S. and Europe primarily. There has not really been a strong accounting of experimental works from Chile or Cuba or Mexico," he said.

It's no accident that the Block turned outward when looking for venues to get involved with "Ism." In addition to the Block and Comfort Station, screenings will be at Nightingale Cinema, Filmfront, and ACRE Projects.

"You've got to take programs outside the walls of our institutions," Metzgar said. "We don't want the museum to be some pristine space on a hill. 'Ismo' opens us up to voices that haven't always been heard, and it allows us to engage with new audiences." 

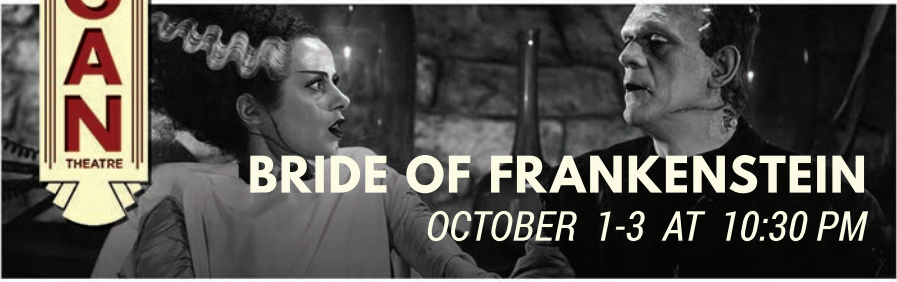
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NOW PLAYING

RR Au Hasard Balthazar

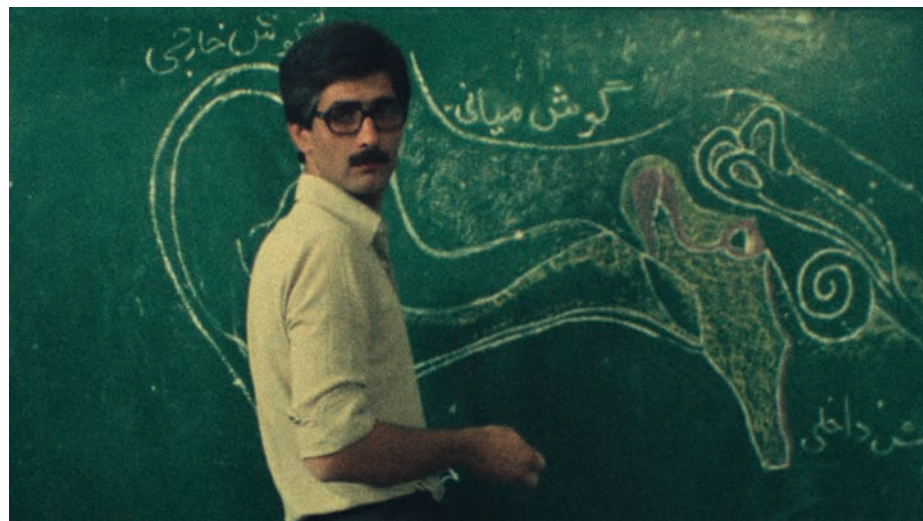
In 1966, the great French auteur Robert Bresson delivered this indelible classic about the humble, sorrowful life of a donkey named Balthazar. From his first steps to his dying breath, Balthazar is subject to random acts of tenderness and brutality, orchestrated by various owners and passersby in a nondescript French village. Balthazar's caretakers include a poor schoolteacher and his daughter (played by captivating French actress Anne Wiazemsky, in her first onscreen role), a baker's cruel delivery boy, the town drunk, and a coterie of circus performers, to name a few. Balthazar represents the viewer, the film implies, in that humans too live at the mercy of chance; "au hasard" roughly translates to "at random." Restored in 2014 from the original 35-millimeter negative, the movie plays like a concerto, buttressed in part by the emotional stirrings of the plaintive score by composer and pianist Jean Wiener. In effective contrast, Bresson refuses to sentimentalize his central beast of burden, or render the creature's journey uniquely special or tragic. Like the viewer, Balthazar watches his life go by, with no real control over how it will unfold or how it will end. In French with subtitles. —**LEAH PICKETT** 95 min. 35 mm. Critic and artist Fred Camper lectures at the Tuesday screening. Fri 10/4 and Tue 10/8, 6 PM. Gene Siskel Film Center

RR Case #1, Case #2

Abbas Kiarostami's 1979 documentary marks one of his first considerations of a theme that would become crucial to his work from the 1990s and on: the knotty relationship between cinema and real life. This begins with a short fictional sequence in which a high school student disrupts his class by banging on the underside of his desk; the teacher, uncertain of who made the noise, dismisses several boys, saying he won't let them return until one of them identifies the culprit. Kiarostami shows the sequence to various people—including artists, religious leaders, and his colleagues at Iran's Institute for the Intellectual Development of Youth—and asks them how they feel about one student's decision to rat on his classmate. After collecting a range of responses (most of them critical of the snitch), the director repeats the process with a revised version of the sequence in which the punished students keep silent and remain out of class for a week. What emerges is a provocative meditation on ethics and collective responsibility. In Farsi with subtitles. —**BEN SACHS** 48 min. Showing with Kiarostami's short films *Solution* (1978, 12 min.) and *Toothache* (1980, 27 min.). Sat 10/5, 5:15 PM. Gene Siskel Film Center

The Elephant Man

David Lynch's first big-budget film (1980) confirmed the talent he showed in *Eraserhead*, though the picture itself is a strange trade-off between Lynch's personal themes—"the night world of obscure, disturbing sexual



Case #1, Case #2

obsessions"—and the requirements of a middlebrow message movie. Lynch revives ancient avant-garde mannerisms—"dream images and swirling, dissolving montage sequences"—and makes them work again, brilliantly; he's less successful in the light of day, where the film bogs down in stagy, high-minded dialogue sequences. Despite the rich associations, the film finally makes little more of its central figure, "a hideously deformed young man," than an object of pity. With John Hurt and Anthony Hopkins. —**DAVE KEHR** PG, 124 min. 35mm archival print. Sound designer Gary Rydstrom introduces the screening. Thu 10/10, 7 PM. Northwestern University Block Museum of Art **FREE**

RR Just Another Girl on the I.R.T.

"A film Hollywood dared not to do" is how writer-director Leslie Harris described her lively 1992 movie—a brave independent quickie with only a 17-day shooting schedule, about an ambitious and angry Black teenage girl (Ariyan Johnson) living in one of the Brooklyn projects who goes into denial (with catastrophic results) when her boyfriend (Kevin Thigpen) gets her pregnant. What's both refreshing and off-putting is that Harris's sense of urgency isn't accompanied by any clear or consistent analysis; her heroine's denial eventually overwhelms the movie. Yet Harris's refusal to treat her heroine strictly as role model or bad example makes her portrait a lot livelier and less predictable—as well as more confusing—than the standard genre exercises most reviewers seem to prefer. What's exciting about this movie is a lot of loose details: frank girl talk about AIDS and birth control, glancing observations about welfare lines and the advantages of a boy with a car over one with subway tokens. —**JONATHAN ROSENBAUM** R, 92 min. Harris attends the screening. Thu 10/10, 7 PM. Harper Theater **FREE**

Miles Davis: Birth of the Cool

Like many music documentaries, this profile of groundbreaking trumpet player and bandleader Miles Davis feels constrained by its conventional length, and devotes too little time to too many subjects. Director Stanley Nelson covers all the bases of Davis's career, including his stint playing with Billy Eckstine's big band as a teenager, his pioneering work in bebop, his 70s experiments with funk and rock, and his popular comeback in the 1980s. But since Nelson plays none of Davis's compositions for more than 30 seconds or so, the viewer

either has to know them already or take the word of the onscreen interviewees to recognize their brilliance. The film is more successful when it tackles Davis's outsize and difficult personality; Nelson is up-front about the artist's periods of drug addiction and his abusive treatment of his first wife, Frances Taylor. These revelations force us to wrestle with the fact that great artists can also be awful people. —**BEN SACHS** 114 min. Nelson and Davis's nephew and bandmate Vince Wilburn Jr. attend the 7:45 PM Fri 10/4 screening and the Sat 10/5 and Sun 10/6 screenings. Fri 10/4, 2 and 7:45 PM; Sat 10/5, 5:15 PM; Sun 10/6, 2:30 PM; Mon 10/7, 8 PM; Tue 10/8, 6 PM; Wed 10/9, 6 PM; Thu 10/10, 8:15 PM; Fri 10/11, 6 PM; Sat 10/12, 2:45 and 7:45 PM; Sun 10/13, 5:15 PM; Mon 10/14, 7:45 PM; Tue 10/15, 6 PM; Wed 10/16, 7:45 PM; and Thu 10/17, 8:15 PM. Gene Siskel Film Center

ALSO PLAYING

Meta: Cinema Critiques Cinema

Part of *Ism, Ism, Ism: Experimental Cinema in Latin America* (see page 29), this program features four works from Colombia, Brazil, Mexico, and Cuba by Luis Ospina and Carlos Mayolo, Daniel Santiago, Ximena Cuevas, and Enrique Colina (1977-2003) 65 min. Wed 10/9, 7 PM. The Nightingale **FREE**

Queen of Diamonds

Nina Menkes directed this 1991 indie film about the life of a blackjack dealer in Las Vegas, in which atmosphere is as much a concern as narrative. 77 min. 35mm restored print. Wed 10/9, 7:30 PM. Northeastern Illinois University

Films by Jean Sousa

A program (1977-2019) of older experimental films in 16mm and new digital video work by the local filmmaker Jean Sousa, who attends the screening. Sat 10/5, 7 PM. Chicago Filmmakers

Videos by Zach Blas

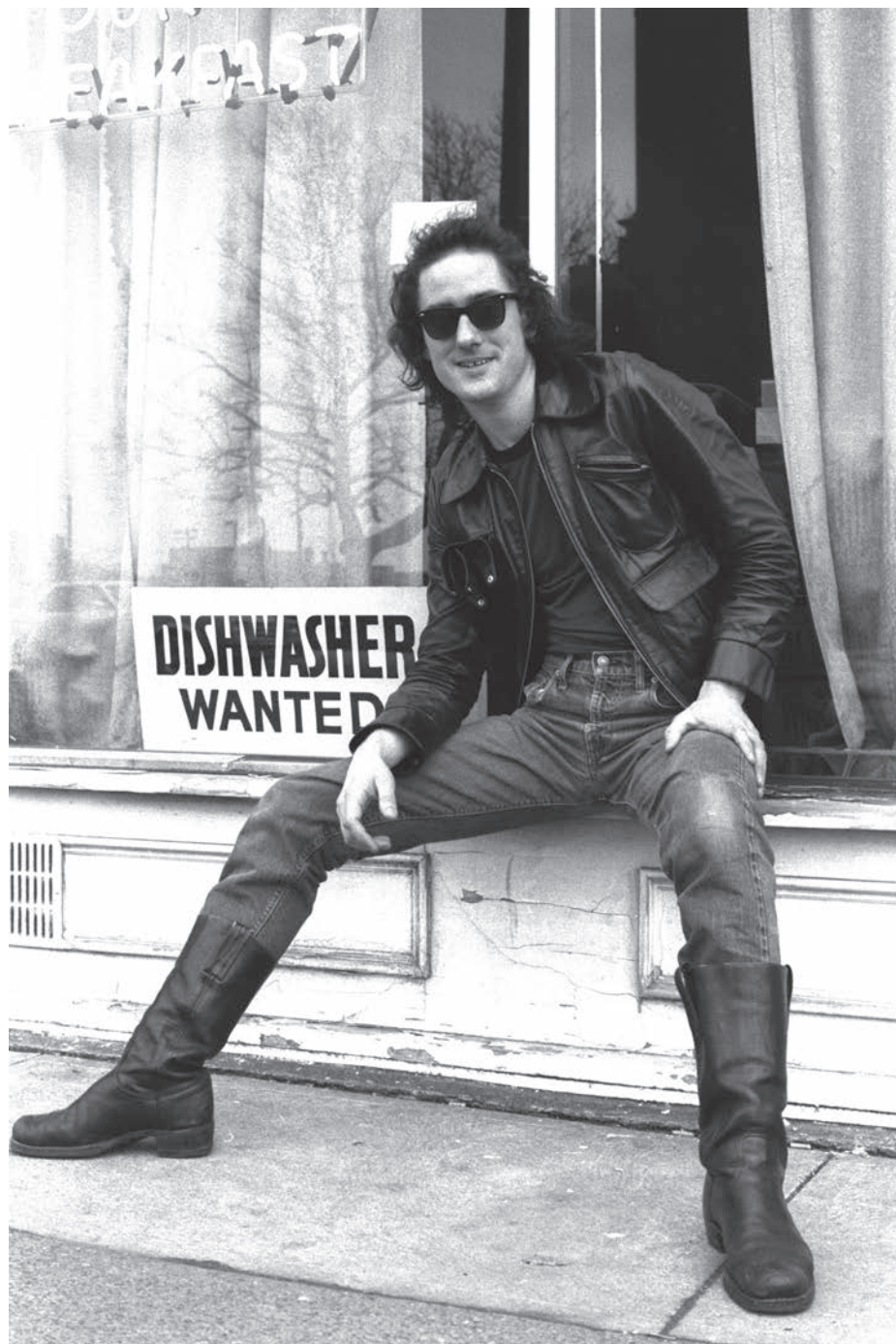
A program of recent experimental works, including the 2018 Derek Jarman-inspired *Contra-Internet: Jubilee*, by experimental video maker Zach Blas. Blas attends the screening. Thu 10/10, 6 PM. Gene Siskel Film Center **RR**



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Peter Laughner in early 1976, a little more than a year before his death

© CYNTHIA BLACK/COURTESY SMOG VEIL RECORDS

Piecing together the story of midwest punk's great lost talent

Before he died at 24, Peter Laughner cofounded Rocket From the Tombs and Pere Ubu. Had he lived, he could've rivaled Patti Smith or Richard Hell—and a new box set shows why.

By JAMIE LUDWIG

Like all die-hard music geeks, I live for the moment when I first hear a song so spellbinding it stops me in my tracks. One of the most memorable in my life arrived thanks to *The Day the Earth Met the Rocket From the Tombs* (Smog Veil), a 2002 collection of demos and live recordings by Cleveland propopunk legends Rocket From the Tombs. RFTT existed for just over a year in the mid-70s and imploded before formally releasing any music, but its members cofounded weirdo art-rock outfit Pere Ubu and the best midwest punk band of the day, the Dead Boys—both of which incorporated a handful of RFTT songs into their sets.

When I snagged the comp, my young mind wasn't yet warped enough for Pere Ubu, but I'd long since committed the Dead Boys' catalog to memory. Though I'd already heard their ode to self-destruction, "Ain't It Fun," about a billion times, I got chills in the first verse of RFTT's stripped-down live recording, sung not by Dead Boys front man Stiv Bators but by guitarist and Pere Ubu cofounder Peter Laughner.

Written by Laughner and Cheetah Chrome, "Ain't It Fun" became a Dead Boys classic in the late 70s, then hit the mainstream in 1993 as the lead single from the Guns n' Roses covers album *"The Spaghetti Incident?"* Neither version holds a candle to the raw magnetism of Laughner's original: he slowly, deliberately delivers lines that teeter between winking nihilism and an out-of-control mental breakdown. "Ain't it fun when you're always on the run?" he sings. "Ain't it fun when your friends despise what you've become?"

Laughner died in June 1977 at age 24 from acute pancreatitis induced by alcohol and drug abuse, making another line from the chorus of "Ain't It Fun" seem spookily prophetic: "Ain't it fun when you know that you're gonna die young?" He released only three recordings during his lifetime: the first two Pere Ubu singles, from 1975 and '76, and a limited-pressing 1970 demo of a project with his friend Terry Hartman. And other than that 2002 RFTT collection and an out-of-print 90s compilation called *Take the Guitar Player for a Ride* that combines solo material and songs from a few of Laughner's bands, little has been released for curious fans to explore. That changed ➔

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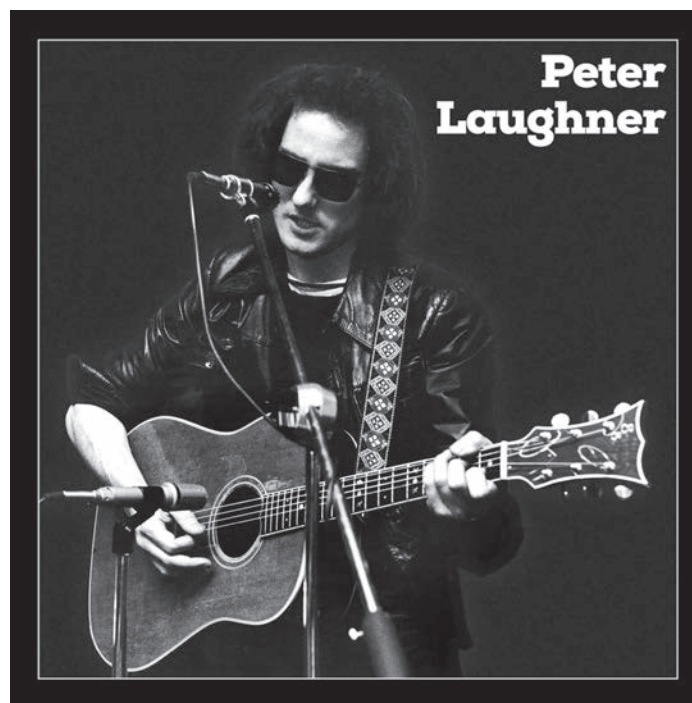
continued from 31

last month, when Smog Veil dropped the staggering five-CD box set *Peter Laughner*.

Laughner pulled off a lot in his short time on Earth. He started playing in Cleveland bands when he was 14, and by the time he joined RFTT, he'd already started bringing edgy garage and glammy sounds to the rust belt—though people who were there, including Laughner's ex-wife, Charlotte Pressler, saw no forward-thinking music scene to speak of in Cleveland. He helped shape rock 'n' roll culture through his larger-than-life, sometimes gonzo-style music writing for *Creem*, *Punk*, and *Zeppelin*. He auditioned for *Television* and almost made it. He wanted to put Cleveland on the musical map, so he encouraged local artists to pursue their dreams: he bought budding no-wave musician and writer Adele Bertel her first guitar, and he inadvertently shaped the Dead Boys by introducing Stiv Bators to Cheetah Chrome. After he passed away, friend and fellow scribe Lester Bangs eulogized him in "Peter Laughner Is Dead," one of the most heart-baring pieces he ever wrote as well as one of his most eviscerating—he comes down hard on Laughner for his self-destructive excess, and because he saw

so much of himself in his friend, he indicts himself too, as well as anyone else who ever bought into the heroic myth of the rock 'n' roll lifestyle. In underground rock, all that adds up to a recipe for immortality, and more than four decades after his death, Laughner remains an indelible part of midwest music history, with a cult following around the globe.

More than ten years in the making, *Peter Laughner* celebrates Laughner's music and legacy with 56 tracks recorded between 1972 and 1977, many of them previously unreleased, and a 100-page booklet filled with selections from Laughner's writings, vintage photographs, articles about Laughner (including the aforementioned tribute by Bangs), and notes from one of the set's curators, Nick Blakey (he shared the job with Andrew Russ). It also seeks to dispel some of the myths surrounding Laughner, even the ones he encouraged himself—they've variously cast him as a tragic hero, a Lou Reed wannabe, or a drugged-out rock 'n' roll casualty. "I think it starts with 'Where's the man, and where's the myth?'" says Blakey. "Peter has been a hard one [to understand] because, number one, I wasn't there. I can't look at it any other way but from the filter of everything that's happened after



his death. . . . My MO has been trying to separate the myths and trying to correct them."

Though no box set can fully describe who Peter Laughner was, this collection of songs—from radio performances, demos, club shows with his various bands, and home recordings—helps paint a portrait of a charismatic, immensely talented young artist. He had a poet's knack for lyrics and a deep well of musical knowledge, with a repertoire that encompassed obscure blues, acoustic folk, and various strains of rock. To help tell his story, the songs on each disc are grouped by genre or approach (rock, folk, covers of old influences) rather than by chronology alone. In mid-70s Cleveland, bands had to play covers to get booked, but Laughner's covers often come with unexpected twists—his dark take on "All Along the Watchtower," for instance, is driven by Mellotron. Laughner's originals provide the set's most poignant and interesting moments, though, including "Cinderella Backstreet," "Baudelaire," and a previously unreleased version of RFTT's "Amphetamine" (which might sound familiar to Wilco fans—Jeff Tweedy borrowed some of its lyrics for "Misunderstood," the opening track of 1996's *Being There*).

Throughout the box set, Laughner shares bits of knowledge about the songs or dedicates them to friends or colleagues, which lends the intimate, unpolished recordings

extra warmth and makes them feel familiar and timeless. If you didn't know that these tracks were decades old, you could picture him as a twentysomething booked to play your hippest neighborhood bar next week—where he'd blow everyone away. By the time you get through the final CD, "Nocturnal Digressions: 1977," which Laughner taped alone in his bedroom the night before he died, it's only natural to feel pangs of sadness at the loss of such a talented personality. Though no one can know what Laughner would've accomplished had he lived for even a few more years, his genius and passion are abundantly clear—it's easy to imagine him attaining some of the success he craved, or even rivaling fellow poetic rockers Patti Smith and Richard Hell.

Incredibly, Blakey says that Laughner left so much material behind that he and Russ easily could've doubled the length of the box set (Blakey made a Spotify playlist of every song he knew Laughner had covered, and it runs more than 20 hours). "For a guy who didn't even live 25 years, the impact that Peter had upon the people who knew him is astounding," Blakey says. "So there's a magnetism there, and he lives on through the music, through the songs, the imagery, the writing. And he left one hell of a trail of breadcrumbs that I'm still finding." 

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PICK OF THE WEEK

Sequoyah Murray was born to make uncategorizable pop



AMBER FELIX

SEQUOYAH MURRAY, LOONA DAE, CAE MONAE
Fri 10/4, 9:30 PM, Hideout, 1354 W. Wabansia, \$10. 21+

TWENTY-TWO-YEAR-OLD Atlanta singer and multi-instrumentalist Sequoyah Murray grew up in a musical family, and you can tell. He makes music the way a dolphin swims—effortlessly, playfully, and with supreme confidence. Murray's remarkable debut full-length, *Before You Begin* (Thrill Jockey), recalls Prince not so much in its approach or themes as in its ambitiously openhearted eclecticism. The short opening track, "Here We Go," suggests a deeper-voiced Marvin Gaye running jazzy phrases beside an opera singer while blips of electroacoustic noise wander through the background. "I Wonder" is based on a recording of Murray's sister experimenting with plainchant, which he expands into ravishing multi-track perfection à la contemporaries such as Moses Sumney. "Penalties of Love" couldn't be a more perfect pop song: Murray slides between a pure falsetto and a warm, suggestive baritone, while his mother provides background vocals and his father, percussionist Kenito Murray, contributes brilliantly unpredictable polyrhythms. "Blue Jays" opens like a distorted lieder, with strings and keyboard stabs imitating each other in turn, and then turns into a techno dance rave-up around the halfway mark. Though every song swoops in from left field, they all fit gently into a single seamless, improvisatory vision. Most artists go entire careers without ever coming up with an album as full of love and genius as Murray's first. His family has given him a gift, and he's passed it along to the rest of us. —**NOAH BERLATSKY**

THURSDAY³

ANTONIO SANCHEZ & MIGRATION 8:30 PM,
Constellation, 3111 N. Western, \$25. 18+

The most immediately striking aspect of Antonio Sanchez's music is its lush, cinematic feel, which the drummer also demonstrates in the percussion-only music he composed for the 2014 film *Birdman*. A native of Mexico City, Sanchez began playing drums at age five, and after performing professionally in rock, jazz, and Latin bands in his teens, he emigrated to the U.S. in 1994 to study at Boston's Berklee College of Music. Since then, he's put out a slew of records by his own projects and with the Pat Metheny Group, which he joined in 2002. On his newer releases, Sanchez takes an explicit political stance in his storytelling, which is most pronounced on his eighth album under his own name, January's *Lines in the Sand*, recorded with his band Migration. Its six tracks operate in a jazz context as a quintessential set of protest anthems, starting with "Travesía" (a Spanish word that means "crossing" and "journey"), which mixes sirens with murmured collages of phrases spoken by immigrants stopped by border patrols. The epic pieces reel between impulse and respite, desolation and hope, driven by Sanchez's formidable drumming, which

invokes the beat of immigrants' steps down a long, unknown road. It'll be thrilling to see how Sanchez brings it all together onstage: he's joined by bassist Orlando le Flemming, saxophonist Chase Baird, pianist John Escreet, and singer Thana Alexa, who adds ethereal, mostly wordless vocals. In his promotional materials for the tour, Sanchez describes feeling "completely repulsed by what the United States is doing to immigrants—especially to people coming from the South." By titling another song "Bad Hombres y Mujeres" and highlighting the stories of the men and women dehumanized and mistreated by our government, he draws his own musical lines in the sand. His stance can be summed up by just a few words from "Blood Country," a poem by Mexican-American activist Jonathan Mendoza that's incorporated into the album's title track: "I pledge allegiance to the music we make from our survival."

—CATALINA MARIA JOHNSON

FRIDAY⁴

SEQUOYAH MURRAY See *Pick of the Week* at left. **Loona Dae and Cae Monae** open. 9:30 PM, *Hideout*, 1354 W. Wabansia, \$10. 21+



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OCTOBER 14	RC BIG BAND 7PM
OCTOBER 16	PROSPECT FOUR 9:30PM
OCTOBER 18	MORSE & WAGNER 6PM
OCTOBER 19	UNIBROW THE LILACS THE LAST AFTERNOONS
OCTOBER 20	THE TONY DO ROSARIO GROUP 8PM
OCTOBER 21	PROSPECT FOUR 9:30PM
OCTOBER 26	ZESTIVAL
OCTOBER 27	WHOLE SOMERADIO DJ NIGHT
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MUSIC

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SATURDAY5

SARAH DAVACHI Accompanied by Liz Deitemyer and Matthew Oliphant. 8 PM, Rockefeller Memorial Chapel, 5850 S. Woodlawn. **FREE**

Rockefeller Chapel has hosted some remarkable concerts in recent years. The organization Ambient Church, which presents atmospheric music in visually and sonically exalted spaces, chose the 91-year-old structure as the site for the concert it staged in Chicago last December. Rockefeller has also hosted minimalist composer-performer Charlemagne Palestine, drone-metal group Sunn O))), and local sound artist Olivia Block. This month, Sarah Davachi can add her name to that list. When the Calgary-born, Los Angeles-based composer and keyboardist toured Europe in 2017, she spent hours at a time in churches, finding not only respite from the blur of life on the road but also an inspiration for her marvelous 2018 LP, *Gave in Rest* (Ba Da Bing). The album uses stately piano cadences, organ drones, and drifting choral vocals to tap into the meditative and restorative qualities of liturgical music. At this show Davachi will perform *La Brume Jaune* ("The Yellow Mist"), a concert-length piece for church organ and two amplified French horns. She hasn't yet released a recording of the composition, but "If It Pleased Me to Appear to You Wrapped in This Drapery," which takes up the entire second side of her latest album, *Pale Bloom* (W. 25th), offers a pretty good idea of what to expect. Davachi's reed-organ melodies advance at a glacial pace while violin and viola da gamba arc in slow-motion counterpoint, combining the structural cohesion of baroque music with the hypnotic qualities of minimalism. For this concert, her accompanists will be Matthew Oliphant and Liz Deitemyer. —BILL MEYER

STEVE HACKETT 8 PM, Copernicus Center, 5216 W. Lawrence, \$38-\$55.

These days, record nerds seem keen to categorize the sounds of the past in newly minted genres such as "proto-metal," "acid folk," and "pastoral prog." The terminally unhip Genesis—and especially their groundbreaking 1973 classic, *Selling England by the*

Pound—might fit into any of these categories. No matter how anyone describes it, the album is one of the finest, most sophisticated rock records of that decade; I still find myself exploring its many layers far more often than I give the same treatment to *Dark Side of the Moon* or *Who's Next*. One of Genesis's secret weapons was multifarious guitarist Steve Hackett, who joined the band in 1971, and at this special gig, he'll play *Selling England* in its entirety. The album laments the death of English folk culture and the Americanization of the UK (a theme that seems more relevant today than ever), and Hackett's guitar stylings range from lilting acoustic strains to heavy riffage. He'll also perform other faves from his Genesis years (he left in 1977) and a slew of tracks from his third solo LP, *Spectral Mornings*, which had its 40th anniversary in May. Though it doesn't reach the heights of Hackett's first LP, 1975's *Voyage of the Acolyte* (where, to be fair, he had yet to cast off the influence of Genesis), *Spectral Mornings* features some epic soundscapes. They're not unlike what fellow prog guitarists Robin Trower, Mike Oldfield, and Steve Howe were up to in those days, but Hackett complements his music with flowing keyboards and the then-new Roland GR-500 guitar synthesizer. The set will also include material from the brand-new *At the Edge of Light*, which subtly addresses current political horrors on tracks such as "Beast in Our Time," a dark tune that pairs Hackett's surprisingly plaintive, folksy vocals with spacey Mellotron. Most of Hackett's other new songs don't impress as much, suffering from overproduced slickness and other conventional classic-rock moves—but let's face it, most of us are coming for the golden-era classics anyway. Hackett hasn't been part of any of Genesis's minor reunions, so this show is a rare chance to hear a guitar legend coax the loveliest of tones from his trademark Les Paul. —STEVE KRAKOW

ORVILLE PECK *The Bobby Tenderloin Universe opens.* 9 PM, Lincoln Hall, 2424 N. Lincoln, sold out. 18+

The first thing to know about Orville Peck is that the Canadian country-pop crooner always wears a mask. Its top half is made of leather, and from the bottom hangs a row of long fringe, which he sometimes braids to each side to reveal his scruffy chin—his memorable look is something like a cross between the Lone Ranger and a BDSM enthusiast.



Sarah Davachi
 DICKY BAHTO



Antonio Sanchez & Migration COURTESY THE ARTIST

Peck has risen to the top of the current yeehaw zeitgeist with his own brand of tender queer longing, and the 12 atmospheric songs on his debut album, 2019's *Pony*, tell stories about fading rodeo queens, ill-fated love affairs, and the way time wears people

MUSIC

down like an old bootheel. He's as much Lana Del Rey as Roy Orbison, his self-made myth of cowboy swagger cribbed more from old movies than from reality. Behind Peck's baritone voice and twangy guitars are sound effects that might've been borrowed from a Wild West theme park: cracking whips, whistling, gunshots, and rushing wind. But while those elements of frontier fantasy might initially hook listeners, *Pony* goes much deeper than gimmicks. On "Hope to Die," for instance, Peck sums up the sting of an old heartbreak with a succinctness and simplicity that enhance the song's dreamy, melancholy vibe: "I'm still undone / Not quite young." Though Peck paints himself as a tall tale—a lone figure outlined in neon and coated in highway dust—he conjures emotions that feel very real. —MEGAN KIRBY

COUNTESS WILLIAMS *The bill for this Countess Williams birthday celebration (purple attire requested) also includes Mz. Peachez, Ms. Della, Sherman "Moody" Thomas, Frankie Fontagne, Marilyn, Chocolate, Robert Money, and Randy Johnson. 4 PM, Checkerboard Lounge Chicago, 7421 S. South Chicago, \$10 donation.*

Blues singer Jean Williams, known as the Countess, delivers her music with a theatrical panache that recalls the classic blueswomen of Bessie ➔

THALIA HALL

OCT
22



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OCT
23



FOY VANCE
RYAN MCMULLAN

OCT
25



SAN FERMIN
BAD BAD HATS

OCT
29



MARC ALMOND (OF 50FT CELL)
HERCULES & LOVE AFFAIR

NOV
01



RUSTON KELLY
DONOVAN WOODS

NOV
03



DEVENDRA BANHART
BLACK BELT EAGLE SCOUT

OCT
06

NEON MOON AFTERNOON
HONKY TONK HOEDOWN

OCT
20

MUSIC OF PHISH
FOR KIDS

OCT
31

SILENT SERVANT
DJ SET

OCT
11-12

OH SEES

OCT
20

FINNEAS

NOV
04

PRESERVATION
HALL JAZZ BAND

OCT
14

THE PAPER KITES

OCT
24

JOSHUA RADIN &
THE WEEPIES

NOV
06

CRUMB

OCT
16-17

CIGARETTES AFTER
SEX

OCT
27

BABY SOUL
COSTUME JAM

NOV
07

THE DEAR HUNTER
PRESENTS FOSSIO

OCT
18

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OCT
31

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NOV
08

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19



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11

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19

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26

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12

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OCT
24

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OCT
26

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14

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27

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NEW ON SALE: 10/22: HEARTS & MINDS, 11/15: TORCHE, 11/16: PILE, 11/23: SOUL SUMMIT, 12/6: FACS

continued from 35

Smith's era; skilled thespians as well as gifted vocalists, they often transformed their songs into melodramas that they carefully acted out onstage. Born in Chicago in 1966, Williams cultivated her musical tastes by listening to artists such as Nina Simone, Sarah Vaughan, Bette Midler, Tina Turner, and Madonna, and she honed her theatrical chops by attending what she calls "the drag queen shows on Rush Street," where a dancer named Flame Monroe taught her the finer points of makeup and fashion (she still designs most of her own stage outfits). By the late 1990s she'd gravitated to the blues, and she's been a mainstay on the south and west sides ever since, though she performs as far away as Peoria and Galesburg (and became a staple at the now-defunct Women in the Blues revues at

Reggies'). Williams's repertoire includes standards from blues and deep soul as well as R&B club favorites, but the real treats are her originals, on which she commands an emotional range as wide and deep as her stylistic one. After delivering a series of sassy erotic throwdowns in a croon that sounds like barbed wire wrapped in velvet ("I can make my own kitty purr," she sings on "Kitty Purr"), she'll drop her defenses and unleash a full-blown psychodrama such as "Wasted My Time," where she immerses herself so thoroughly in her character—sinking to her knees, pounding the floor, literally writhing in agony—that by the time she's through, it's hard to tell who's been dragged through a more harrowing inferno, her or her audience. —**DAVID WHITEIS**



Orville Peck COURTESY THE ARTIST

JOANNA NEWSOM See also Tuesday and Wednesday. Runs through Thu 10/10. 8:30 PM, Thalia Hall, 1807 S. Allport, sold out. 17+

Ever since her 2004 debut, *The Milk-Eyed Mender*, singer, composer, and harpist Joanna Newsom has been one of those artists where you either get it or you don't. Her eccentric, literary lyrics are eminently quotable, and the fey changeability of her music makes it hard to pin down stylistically. Though she's only produced four albums in 15 years, by the time she put out 2015's *Divers* (Drag City) she'd developed a sizable audience. It's an artisan's record, with ambitious songwriting and intricately structured arrangements that have been painstakingly built from the ground up. Newsom took a hiatus after she and her husband, actor and comedian Andy Samberg, had a daughter in 2017, but now she's slipping back into the spotlight as quietly as a freak-folk superstar can. For her first tour in three years, called the Strings/Keys Incident (yes, that's a punny nod to jam band String Cheese Incident), Newsom will fly without a safety net, forgoing a band to perform solo on harp and piano. —**MONICA KENDRICK**

TUESDAY8

JOANNA NEWSOM See Monday. Runs through Thu 10/10. 8:30 PM, Thalia Hall, 1807 S. Allport, sold out. 17+

WHITE FENCE Ruins and Creeping Pink open. 9 PM, Sleeping Village, 3734 W. Belmont, \$18. 21+

For about a decade, Tim Presley has worked to combine aspects of pop, punk, and lo-fi psychedelia under the name White Fence. On the recent *I Have to Feed Larry's Hawk* (Drag City), the guitarist and songwriter delivers what might be his best amalgamation of those musical interests yet. After leading Los Angeles psych band Darker My Love from the mid- to late 00s, Presley launched White Fence in 2010 to focus on stripped-down garage. He filled a few albums with tuneful, compact songs before his more experimental inclinations started cropping up, notably on collaborative releases with artists such as Cate Le Bon and Ty Segall. The opening track of White Fence's 2013 *Cyclops Reap*, "Chairs in the Dark," begins with what sounds like a robot getting strangled over a postpunk backbeat before morphing into a British Invasion throwback with sweetly sung vocal harmonies. Presley continued to indulge his outre tendencies on a self-titled 2015 album billed to W-X, and the following year he teetered toward the baroque on the Le Bon-produced *The Wink*, his first release under his own name. *Hawk* adds even more wrinkles to Presley's catalog: the reverent, waltzing "Fog City," for instance, makes its somber theatrical pop sound like a subtly subversive take on torch songs. But Presley hasn't turned from his past to add these new elements, and his prime psych maneuvers on "Neighborhood Light" easily could've come from any early White Fence disc—or a 70s dispatch on Ork Records. —**DAVE CANTOR**

MONDAY7

THE HECKS Juiceboxxx opens. 8:30 PM, Empty Bottle, 1035 N. Western. 21+ **FREE**

What a journey it's been for the Hecks. When the Chicago group started out in 2012, they were a duo: guitarist Andy Mosiman and drummer Zach Hebert, who made a mind-bending racket out of minimalist, Sonic Youth-inspired art-rock noise and spooky drone-pop. By the time they released their self-titled debut full-length in 2016, they'd expanded into a trio with second guitarist Dave Vettraino, blossoming into a herky-jerky juggernaut that touched on the genius of postpunk touchstones such as Devo and Wire. Somewhere between that record and their brand-new *My Star* (Trouble in Mind), the Hecks picked up yet another member, synth player Jeff Graupner, and transformed themselves into a next-level prog-pop powerhouse. The songs on *My Star* are expansive, knotty, alien-funk workouts that blur the lines between organic and digital, with barages of electronic percussion, high-voltage guitar stabs, and idiosyncratic, over-the-top vocal parts. The effect recalls the 80s golden era of the Adrian Belew-led King Crimson, with its intersection of undeniable pop, funky punk, and brainy dexterity. *My Star* is a masterpiece from a band that have always been ahead of the curve—and this time around, they level the curve with steamrollers and dynamite. —**LUCA CIMARUSTI**

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Sammy Figueroa DANIEL AZOULAY

MUSIC

WEDNESDAY⁹

SAMMY FIGUEROA 8:30 PM, Old Town School, Szold Music & Dance Hall, 4545 N. Lincoln. **FREE**

Veteran conguero Sammy Figueroa is steeped in the heritage of Latin music (he's the son of 1940s Puerto Rican bolero singer Charlie Figueroa), but 50 percent of his sound is jazz. In that world, he's worked with artists such as Miles Davis, Chet Baker, and Sonny Rollins as a sideman, and he's made his mark on pop as well, providing persuasive percussion behind mainstream artists such as Mariah Carey and Dr. John. But even with all these bona fides in place, Latin percussion is always the backdrop, adding quite a bit to his sound. His most recent release, 2015's *Imaginary World* (Savant), sometimes gets too slick, particularly on slower numbers such as "He Didn't Know," but his band, the Latin Jazz Explosion, picks up steam on the burners, notably "Bittersweet." In a live setting, thankfully, the group has extra intensity at any tempo. —JAMES PORTER

JOANNA NEWSOM See Monday. Runs through Thu 10/10. 8:30 PM, Thalia Hall, 1807 S. Allport, sold out. 17+

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SHIGETO X CHARLES TREES (DJ)

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10/25 IMMORTAL TECHNIQUE
10/27 LEFTOVER CRACK
10/29 KISHI BASHI
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LUNAMARIPOSA
DJ TUGA / ELOCK
HIJO PRODIGO

SATURDAY OCT 05
Oktave 10-Year with
CARL CRAIG
JEFF DERRINGER

SUNDAY OCT 06
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NEW

69 Eyes, Wednesday 13, Nocturnal Affair, Crowned 1/29/20, 7 PM, Reggie's Rock Club, 17+

Adicts 1/29/20, 8 PM, House of Blues, 17+

All That Remains, Lacuna Coil, Bad Omens, Uncured 10/16, 6:30 PM, House of Blues, 17+

Almost, All Get Out, Ghost Atlas, Rowdy 1/19/20, 7 PM, Bottom Lounge, on sale Fri 10/4, 10 AM, 17+

Alongside Harold, Weekend Vinyl 11/7, 7:30 PM, SPACE, Evanston, on sale Fri 10/4, 10 AM

American English 1/5/20, 6 PM, SPACE, Evanston

Anderson Family Holiday Jamboree 12/22, 7 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Beans on Toast 11/6, 6:30 PM, Subterranean, 17+

Blacktop Mojo, Otherwise, Lullwater, Kirra 11/5, 7:30 PM, the Forge, Joliet

Brave Combo 12/14, 9 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

The Bridge #2.2 with Mai Sugimoto/Raymond Boni/Anton Hatwisch/Paul Rogers 11/12, 9:30 PM, Hideout

Caravan Palace 10/11, 8 PM, House of Blues, 17+

Charli XCX, Allie X 10/12, 7 PM, House of Blues

Cowboy Mouth 3/21/20, 8:30 PM, SPACE, Evanston

Darling Suns, Arclight 10/14, 8:30 PM, Empty Bottle

Dinah Jane, Tone Stith 11/13, 8 PM, Subterranean, on sale Fri 10/4, 10 AM, 17+

Fred Eaglesmith, Tif Ginn 4/2/20, 8 PM, FitzGerald's, Berwyn

Kat Edmonson 3/12/20, 8 PM, SPACE, Evanston

Billie Eilish 3/24/20, 7:30 PM, United Center, on sale Fri 10/4, noon

Facs, Spun Out, DJ Doug Mosurock 12/6, 9 PM, Empty Bottle, on sale Fri 10/4, 10 AM

Faux Co., Old Joy, Ty Maxon 10/28, 8 PM, Schubas, 18+

Mark Allen Felton 11/4, 8 PM, City Winery, on sale Fri 10/4, noon

Front Country 1/9/20, 8 PM, SPACE, Evanston

Jon Dee Graham, Bonnie Whitmore 12/17, 8 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Conan Gray, Umi 11/1, 8 PM, House of Blues

Gwar, Uneath, Savage Master 12/30, 7 PM, Concord Music Hall, on sale Fri 10/4, 10 AM, 17+

Fareed Haque & Goran Ivanovic 1/12/20, 7 PM, SPACE, Evanston, on sale Fri 10/4, 10 AM

Hearts & Minds, Ben LaMar Gay/Rob Frye/Dan Bitney, Macie Stewart 10/22, 8:30 PM, Empty Bottle

Heavy Sounds Stax Holiday Revue 12/21, 9 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Honeystone, Mel Senese 10/25, 11 PM, Subterranean

Hoodie Allen, Jake Miller 10/13, 7 PM, House of Blues

Jesca Hoop, Chloe Foy 11/16, 8:30 PM, Beat Kitchen, 17+

Infected, Turbovamps, Blood People, Kreutzer Sonata 12/21, 7 PM, Cobra Lounge, 17+

Issues, Polyphia, Lil Aaron, Sleep Token 12/1, 5 PM, House of Blues

Jidenna 10/18, 7:30 PM, House of Blues

Paul Johnson, Victor R 10/12, 8 PM, Le Nocturne Chicago

K. Michelle 11/13, 8 PM, House of Blues, on sale Fri 10/4, 10 AM, 17+

Noah Kahan, JP Saxe 10/19, 8 PM, House of Blues

Delvon Lamarr Organ Trio, Neal Francis 12/31, 9 PM, Park West, on sale Fri 10/4, 10 AM, 18+

Lane 8 3/28/20, 9 PM, Aragon Ballroom, 18+

L'Impératrice 4/2/20, 8 PM, Park West, 18+

Sharry Mann, Intense 11/17, 7 PM, Park West, 18+

MC Chris 10/29, 8 PM, Beat Kitchen, 17+

Metronomy 2/11/20, 8:30 PM, Thalia Hall, 17+

Midnight North, Cris Jacobs 11/15, 10 PM, SPACE, Evanston

Mount Eerie, Julie Doiron 12/9, 8:30 PM, Thalia Hall, 17+

Noizu 11/7, 10 PM, Spy Bar

Off Broadway 11/29, 8:30 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Olivia Jean 12/8, 9 PM, Beat Kitchen

Xavier Omär, Elhae 12/16, 7 PM, Metro, on sale Fri 10/4, noon

Omega Moos 12/12, 9 PM, Martys; 12/13, 9 PM, the Vic, on sale Fri 10/4, 10 AM, 18+

Rob Parton Big Band 12/18, 7 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Pharmakon, Bloodyminded, Itsi 10/13, 8 PM, Co-Prosperity Sphere

Porn & Chicken, Carbin, Slimez 11/23, 9:30 PM, Bottom Lounge, 18+

Redmonds, Petty Union, 24/7 12/20, 8 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Reverend Horton Heat, Voodoo Glow Skulls, New Bomb

Turks, Dave Alvin 11/29, 8 PM, House of Blues, 17+

Rich Brian, August 08, Don Krez 10/14, 7 PM, House of Blues

Ron & Naomi's Christmas Special with the Downsized Elves 12/12-12/13, 8 PM, FitzGerald's, Berwyn, on sale Fri 10/4, 11 AM

Rosebud, Papi Juice (Adam R., Oscar Nñ), Ariel Zetina, and more 10/11, 9 PM, Le Nocturne Chicago

Peter Rowan's Free Mexican Airforce, Los Texmaniacs 5/3/20, 7:30 PM, SPACE, Evanston

John K. Samson, Christine Fellows 11/23, 8 PM, Beat Kitchen, 17+

Silent Servant, Ariel Zetina, Beau Wanzer 10/31, 11 PM, Thalia Hall, 17+

Sir 12/9, 6:30 PM, Concord Music Hall, on sale Fri 10/4, 10 AM, 17+

Scotty Sire with Toddy Smith 10/20, 7 PM, House of Blues

Sofi Tukker 4/11/20, 8 PM, Riviera Theatre

Sons of the Never Wrong, Katie Dahl 11/2/20, 7 PM, City Winery, on sale Fri 10/4, noon

Soul Summit Dance Party 11/23, 9 PM, Empty Bottle

Starset, Palisades, Hyde, Brilliant Lie 10/21, 7 PM, House of Blues, 17+

Al Stewart, Empty Pockets 5/1/20, 8 PM, SPACE, Evanston, on sale Fri 10/4, 10 AM

Such 11/5, 8 PM, City Winery, on sale Fri 10/4, noon

Switchback 11/2, 8:30 PM, FitzGerald's, Berwyn

Thank You Scientist, Bent Knee, Tea Club 11/10, 7:30 PM, Beat Kitchen, 17+

Thievery Corporation, Karl Denison's Tiny Universe 10/28, 8:30 PM, House of Blues, 17+

Treaty of Paris, Mercy Wild, Saraphine 12/28, 8 PM, Cobra Lounge, 17+

Velvet Negroni 10/21, 8 PM, Schubas, 18+

Frank Vignola & Vinny Raniolo 2/12/20, 8 PM, SPACE, Evanston

Weakened Friends, Mush, Deep Fake 11/9, 7:30 PM, Subterranean, 17+

Windy City Crash Popfest 2019 with Bloody Knives, Panda Riot, Emmaline Twist, Lightfoils, Citrus Clouds, Cathedral Bells, Fauvely 11/16, 5 PM, Co-Prosperity Sphere, 17+

UPDATED

Sabrina Claudio, Gallant 10/10, 7:30 PM, House of Blues, new date and venue; tickets

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UPCOMING

Ali Barter, Wildermis 11/13, 7:30 PM, Schubas, 18+

Bayside, Sincere Engineer 11/7, 8 PM, Bottom Lounge, 17+

Natasha Bedingfield 10/21, 8 PM, Park West, 18+

Berner 10/22, 8 PM, Subterranean, 17+

Betcha 11/4, 8 PM, Schubas, 18+

Big Freedia, Low Cut Connie 11/8, 8 PM, Park West, 18+

Alex Cameron 11/8, 10:30 PM, Thalia Hall, 17+

Chastity Belt 11/21, 8 PM, Lincoln Hall, 18+

Cher, Nile Rodgers & Chic 11/27, 7:30 PM, United Center

Coin, Dayglow 11/1, 7:30 PM, the Vic

Helmet 11/27, 8 PM, Bottom Lounge, 17+

High on Fire, Power Trip 11/27, 7 PM, Metro, 18+

Htrk 11/6, 8:30 PM, Empty Bottle

Immortal Technique, Chino XL 10/25, 9 PM, Metro, 18+

In Flames, Red 11/24, 7 PM, Concord Music Hall, 17+

Nikki Lane, Carl Anderson 10/14, 8 PM, SPACE, Evanston

Lophiile, Hxry 11/21, 9 PM, Schubas, 18+

Chris Lorenzo 10/25, 10 PM, Spy Bar

Lost Frequencies 10/12, 8 PM, Concord Music Hall, 18+

Loving 10/24, 8:30 PM, Empty Bottle

Luna 10/12-10/13, 8 PM, Lincoln Hall

Muna, Chelsea Jade 10/17, 7:30 PM, Logan Square Auditorium

P-Lo, Guapdad 4000 10/17, 7 PM, Subterranean, 17+

Carl Palmer's ELP Legacy 11/1, 7 PM, Reggie's Rock Club, 17+

Pigface 11/30, 8:30 PM, Thalia Hall, 18+

Pile 11/16, 8:30 PM, Empty Bottle

Sharp/Shock 11/10, 7 PM, Cobra Lounge

Shiba San 10/25, 9 PM, Concord Music Hall, 18+

Tyrone Wells 10/16, 8 PM, City Winery

White Denim, Spaceface 11/9, 8 PM, Metro, 18+

White Reaper 12/21, 8 PM, Metro



GOSSIP WOLF

A furry ear to the ground of the local music scene

THE AUTUMNAL FOLK music that **Alec Watson** writes (and performs with pals) under the name **DPCD** has the uncluttered, utilitarian grace of Shaker furniture, shaped with a contemplative sense of order and sturdy enough for daily use. Gossip Wolf loved the band's 2017 debut, *Good Visions*, especially "Images of No Use," which recalls Iron & Wine, early Sufjan Stevens, and Thrill Jockey supergroup Pullman. Watson describes DPCD's self-released new LP, *False Virtue*, as "centered around daily routine, memory, and family history," and debut single "No Will" is as potently specific as the crunch of fallen leaves underfoot. On Friday, October 4, Watson brings a "lush, celebratory formation" of the band (guitarists **Ethan Parcell** and **Kenan Serenbetz**, vocalist **Samantha Connour**, and pianist **Allie Thomas**) to the **Hungry Brain**.

After **Pivot Gang** rapper-singer **Walter Long Jr.** (aka **John Walt**, aka **Dinner With John**) was killed in February 2017, his mother partnered with his friend and cousin Saba to launch the nonprofit **John Walt Foundation** in his memory. On Thursday, October 10, **Ovation Chicago** (2324 W. Fulton) hosts **Dinner With John**, an annual benefit dinner to raise money for the foundation, which each year awards \$1,000 grants to five aspiring Chicago artists between 14 and 24. The 2019 John Walt Foundation Fellows will perform at the event. Tickets are \$100, \$50 for ages 26 and under, and \$25 for ages 18 and under; they're available in advance via Eventbrite at bit.ly/jwf_dwj2019.

Even if nobody needed a Chicago band to cover weirdo-pop auteur **John Maus**, this wolf can get behind **Deeper's** minimal version of the Maus deep cut "Bennington." The Chicago trio pairs the tune with the jittery romp "Run" on a seven-inch that drops via **Fire Talk Records** on Wednesday, October 2. Deeper headline a record-release show at the **Hideout** on Thursday, October 3; Slow Pulp and Girl K open. —**J.R. NELSON AND LEOR GALIL**

Got a tip? Tweet @Gossip_Wolf or e-mail gossipwolf@chicagoreader.com.

WOLF BY KETH HERZIK



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SUNDAY, OCTOBER 6 3PM

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SUNDAY, OCTOBER 6 7PM

The Tannahill Weavers

In Szold Hall

FRIDAY, OCTOBER 11 7:30 & 9:30PM

The Wailers

7:30pm show: Performing the 40th Anniversary of *Survival*
9:30pm show: Performing songs from the album *Legend* plus other Greatest Hits

FRIDAY, OCTOBER 11 8PM

Victor Garcia

In Szold Hall

SATURDAY, OCTOBER 12 8PM

Richard Shindell

In Szold Hall

SUNDAY, OCTOBER 13 7PM

An Evening of Songs and Stories with
Chris Hillman & Herb Pedersen

SATURDAY, OCTOBER 19 8PM

Rahim AlHaj & Sahba Motallebi

In Szold Hall

SUNDAY, OCTOBER 20 7PM

Rickie Lee Jones

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7:30: Sen. Kamala Harris

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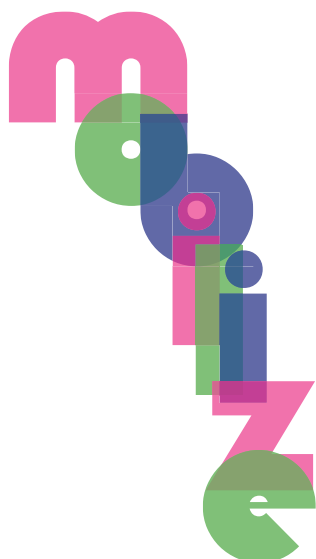
8:30: Mayor Pete Buttigieg

9: Former Rep. Beto O’Rourke

9:30: Sen. Amy Klobuchar

**10: Former HUD Secretary
Julián Castro**

Citing scheduling conflicts, Vermont Sen. Bernie Sanders and businessman Andrew Yang declined HRC’s invite.



OPINION

SAVAGE LOVE

The Just Say No edition

What happened to the women’s pleasure revolution?

By **DAN SAVAGE**

Q: I met a guy right around the time my boyfriend dumped me. I met him on a dating site, but he was really only interested in my boobs and me giving him head. I really like having him in my life and he’s very attractive, but he won’t do anything with me other than let me give him head while he watches porn. I’m very insecure, so I feel like part of the reason this has been going on for so long is because I’ve never had someone so attractive be into me. He asked me to sign a “contract” that requires me to drop everything and send him pictures whenever he asks. I’m not allowed to have a boyfriend, but he can have as many girls as he likes. I do a lot of stuff for him, and he doesn’t do a single thing for me. I should have said no, but I was feeling very shitty about myself and thought I had nothing to lose. Currently he lives a two-hour bus ride away and he won’t pick me up. He’s also only available on weekdays. He keeps telling me to come out to see him, but I can’t justify a two-hour bus ride with nothing in it for me. I almost cut him out completely after an older coworker touched my butt—I confided in this guy, and he told me it would be hot if I showed my coworker a photo of my boobs. That he would say something like that makes my blood boil, yet I still haven’t cut him off. Maybe I’m just overreacting and expecting too much of him, as he’s told me multiple times that he doesn’t like

sex and he never wants to see my lower half. —**DON’T UNDERSTAND MY BEHAVIOR**

A: Stop seeing this guy—or stop servicing this asshole, I should say. This piece of shit swooped in when you were obviously feeling vulnerable (right after your boyfriend dumped you), and he’s been leveraging his good looks against you ever since. And it’s not just head he’s after, DUMB. He gets off on seeing you debase and degrade yourself—he wants to watch as you feed your self-esteem into a shredder—maybe because it affirms how attractive he is or maybe because he’s just that sadistic asshole. And while you may think you have nothing to lose, this asshole clearly sees what you have to lose: your self-esteem, which he is disassembling bit by bit.

I know people with similar blow-and-go arrangements; they provide what’s called “no recip” oral to selfish and sometimes sadistic tops. But they do it for the right reason—they do it because it turns them on. If being this guy’s on-call cocksucker turned you on and got you off, DUMB, if this was a thrilling adventure for you and a break from your regular routine, a brief/erotic escape from the person you knew yourself to be (sexy, attractive, valued, etc), this could be a healthy and playful release. The guys I know who do this—and they’re all guys—don’t have any illusions about the men they’re servicing catching feelings for them. And most importantly, they

get off on it. It turns them on to be treated this way, to play this role, to have this kind of cocksucker-on-call arrangement with someone who plays the role of the selfish, domineering top.

But this doesn’t turn you on, DUMB, it makes you feel terrible about yourself. And I can tell you where this is headed: This guy’s assholery is going to escalate over time. Cut this guy off now.

Q: My husband likes to give and receive enemas during sex. I was very inexperienced sexually when we met in our early 20s and very much in love. He introduced me to enemas, and I went along at first and almost enjoyed the novelty. But in time, it started to feel less appealing. After we had kids, there was less opportunity for this sort of thing, and I eventually realized I didn’t like anal play. The enemas began to feel physically and psychologically violating. He introduced anal plugs as an alternative, but I still felt violated and frightened whenever he put one in me. I went to a sex counselor who told me I had the right to say no. My husband began pursuing his anal interests alone. Now we’re both 68. My sexual drive has waned, but his has not. I don’t want to give up on the experience of PIV intercourse, but he doesn’t seem to understand that at this stage of life, sex for me is more about closeness and feeling loved and being held than about intense sexual pleasure. He is disappointed that I am not receptive to his need for anal stimulation. I have told him he is free to find people online who will do this, or if it is so important to him to have a partner who does this, we can separate. He would prefer that I be more accommodating. —**ABSOLUTELY NO ANAL LOVE**

OPINION

A: You can and you should continue to say no to any and all sex play—anal or otherwise—that leaves you feeling violated and frightened, ANAL. You can also say “I’d like a divorce” to a man who has proven himself incapable of taking “no” for an answer decade after miserable decade. And while your offer to allow him to find anal playmates online falls under the “perfectly reasonable accommodation” header, ANAL, I’m more concerned with your unmet need for love and tenderness than I am with your husband’s unmet needs. To that end, I think you should go find a tender lover—right after you find yourself a kick-ass divorce lawyer. **✉**

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JOBS GENERAL

Nectel Technologies (Chicago, IL) seeks Linux System Specialist to analyze/test/develop & document Linux based disaster recovery procedures for current clients. Must be willing to occ. travel w/in the U.S. Submit your resumes to info@necteltechnologies.com, reference Job ID: Linux System Specialist in the subject line. (10/03)

TransUnion, LLC seeks Sr. Developers for Chicago, IL location to design & develop big data technologies. Master's in Comp. Sci./Info. systems/Info. Tech. + 2yrs exp. or Bachelor's in Comp. Sci./Info. systems/Info. Tech. + 5yrs exp. req'd. Skills req'd: sw development & big data analytics exp. w/MapR distribution, SQL Server, Tableau, Linux, Hadoop, HBase, Hive, Pig, Shell Script, Oracle, MapReduce, Python, AWS, Lambda, Scikit-learn, S3, NoSQL, Git, oozie, R. 20% telecommuting permitted. Send resume to: R. Harvey, REF: AM, 555 W Adams, Chicago, IL 60661 (10/03)

iManage LLC seeks in Chicago, IL: Senior Software Engineer in Test with BS in Comp Sci, Comp Eng, or Info Tech plus 2 yrs exp in the job offered or sub sim pos. Send resume to Peopleops@immanage.com (ref. no. L5125) or iManage LLC, Attn: Recruiting, 540 West Madison St., Ste. 300, Chicago, IL 60661. (10/03)

Electronic Knowledge Interchange Company (EKI-Digital) seeks Table Tennis Program Coordinator in Chicago, IL w/ at least Bach. degree in Business Administration; 2 yrs. table tennis coaching experience, including marketing, program administration, developing players, & organizing promotional events; coaching or playing experience at high levels of national and international competitions; in-depth knowledge of national & international standards; & advanced knowledge of table tennis products, rules, & regulations. Occasional travel required to exhibitions and tournaments. Submit resume w/cover letter to HR, EKI-Digital, 33 W. Monroe St., Suite 1050, Chicago, IL 60603. (10/03)

Solutions Architect (Chicago) Oversee design & architecture of analytics products: platform integration & shared components to ensure that the designs meet the required functionality set forth by the Product Management Team using data modeling, analytics UI design, server side scripting,

which enables the AWS production environment, Tableau, version control w/ Git, & Qlikview Deployment Framework. MS Comp Sci or equiv + 3 yrs exp req. send sal & CV to careers@altusgroup.com (10/03)

Behavioral Therapist Level II: Palos Hills IL. Provide serv to children w/disabilities under sup of Board-Cert Behavior Analyst. Coaching caregivers & staff. Provide beh. therapy models for children w/autism spectrum disorders. Monitoring 8 behavior techs. Master degree in Child Development. 2 yrs of exp w/disabled children. Licensed in IL as a behavioral therapist level II. Res: ASD Life, Inc. 124 Kraml Dr. Burr Ridge IL 60527 (10/03)

Project Manager: Plan, direct, activities of selling/ install garage doors, incl coop w/ comp's franchisees. Dev of projects, sched, budgeting, impl/exp of franchising chain. Confer w/franchisees; marketing specs discuss: work proc, compl, constr problems. Budget estimates. 2 yrs exp. Bachelor in any field. Res: Aladdin Doors Inc. 2255 Lois Dr, Ste 6. Rolling Meadows IL 60008 (10/03)

Analytical Scientist II (Pharmaceutical) to lead analytical development of parenteral formulations. Medefil, Inc., Glendale Heights, IL. Send resume to: Sandeep Aggarwal, Medefil, Inc., 405 Windy Point Dr. Glendale Hts, IL 60139 (10/03)

WANTED Experienced (at least 5 years) CLEANING SUPERVISOR FOR UNION ASSIGNMENT [SEIU Local 1] \$18-\$22 per hour) IN CHICAGO (60617). Send resume or inquiries to: WCICleaning@SBCGlobal.net (10/24)

Rock musicians wanted: bass, guitar. Between 30-50 yrs. North. Suburbs. 773-746-1158 (10/03)

REAL ESTATE RENTALS

STUDIO Sunny Andersonville studio apartment, modern kitchen/bath, eat in dining/bar area, mini blinds, washer/dryer, garage option, no dogs. OCT 1 \$545. 708-482-4712. (10/03)

Large studio apartment near Loyola Park. 1337 W. Estes. Hardwood floors. Cats OK. Heat included. Laundry in building. Available 9/1. \$850-880/month. Sublease from 10/1/19 through 3/31/20 available for \$765/month. (773)761-4318.

www.lakefrontmgt.com (10/03)

Large studio apartment near Morse red line. 6826 N. Wayne. Hardwood floors. Pets OK. Heat included. Laundry in building. Available 11/1. \$850/month. (773)761-4318. www.lakefrontmgt.com. (09/26)

1BEDROOM One bedroom apartment near Warren Park and Metra. 6802 N. Wolcott. Hardwood floors. Laundry in building. \$995-1050/month. Heat included. Cats OK. Available 11/1. (773)761-4318. www.lakefrontmgt.com (10/03)

Large one bedroom apartment near Loyola Park. 1335 W. Estes. Hardwood floors. Cats OK. Laundry in building. \$995/month. Heat included. Available 11/1. (773)761-4318. www.lakefrontinet.com (10/03)

Large one bedroom apartment near Morse red line 6824 N. Wayne. Hardwood floors. Pets OK. Heat included. Laundry in building. Available 11/1. \$1025/month. (773)761-4318. www.lakefrontmgt.com (10/03)

2BEDROOM Large 2 BR/1 BA apartment near RUSH/ UIC Med. 1628 W. Adams. Laminate floors, new bathroom, parking, tenant utilities, laundry in building. \$2050/month. Available immediately. (847)867-9275. (10/03)

3 BEDROOM Large 3 bedroom, 2 bath apartment near Wrigley Field. 3820 N. Fremont. Hardwood floors. Cats OK. Laundry in building. Available 11/1. \$2225/month. (773)761-4318 www.lakefrontmgt.com (10/03)

MARKETPLACE GENERAL

C O L O N HYDROTHERAPY BUSINESS FOR SALE - Long established Chicago Colonic, well maintained offices and equipment, meticulous database. Great location with parking. Fantastic turn key opportunity esp for the under served bilingual or LGBT community 773 728 6800 (10/03)

SERVICES

Miracle Message. Obtain health, energy and joy. Prolong your youth and life. Decrease illness with the possibility of healing. Call Jolanta: (847)640-8989. 5237 W. Addison St. Chicago, IL 60641 (10/10)

GR Construction

Specialty in roofing, tuck pointing, seal coding, paving, power washing, gutter cleanouts, junk removal. Call for a free estimate (773) 512-3153 (10/03)

PERSONALS

52 year old incarcerated Black/Italian male seeks sincere, down to earth and genuinely open-minded people (like myself) to correspond with. All welcome, I can't wait to share my story and learn about yours. Peter Saunders #B-00118 2600 N. Brinton Avenue Dixon, Illinois 61021



ADULT SERVICES

Danielle's Lip Service, Erotic Phone Chat. 24/7. Must be 21+. Credit/Debit Cards Accepted. All Fetishes and Fantasies Are Welcomed. Personal, Private and Discrete. 773-935-4995 (10/03)

LEGAL NOTICE

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19002152 on September 13, 2019. Under the Assumed Business Name of SCP NEWSPAPER SALES, with the business located at: 2622 E 83RD STREET, CHICAGO, IL 60617. The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/Partner Full Name Complete Address SCOTT PARKER 2622 E. 83RD STREET, CHICAGO, IL 60617 (10/10)

Notice is hereby given, pursuant to "An Act in relation to the use of an Assumed Business Name in the conduct or transaction of Business in the State," as amended, that a certification was registered by the undersigned with the County Clerk of Cook County. Registration Number: Y19002080 on August 30, 2019. Under the Assumed Name of Mo'Hawk The Mixher Mobile Bartending Services with the

business located at 3145 W Flournoy, Chicago, IL 60612. The true and real full name(s) and residence address of the owner(s)/partner(s) is: Owner/Partner Full Name: Monique Rolling Complete Address: 3145 W Flournoy, Chicago, IL 60612 (10/10)

STATE OF INDIANA) IN THE LAKE SUPERIOR COURT JUVENILE DIVISION, CROWN POINT. INDIANA.)SS: COUNTY OF LAKE) Cause Number: 45D061902AD000028. Lake County (Quest). Filed: 2/12/2019 3:43 PM. Clerk Lake County, Indiana.

IN RE THE ADOPTION OF: T R E N T MOLINA, a minor child, MARY JANE STRAUBEL, Petitioner. And THOMAS E. STRAUBEL, Petitioner.

SUMMONS AND NOTICE OF ADOPTION BY PUBLICATION

To the Biological Father, JUAN MOLINA, upon and against all persons claiming from, through or under them, and any other person who may be concerned: You are hereby notified that a petition for adoption of TRENT MOLINA has been filed in the office of the clerk of the Lake County Superior Court, Juvenile Division, located at 3000 W. 93rd Avenue, Crown Point. Indiana 46307.

If you seek to contest the adoption of the child, you must file a motion to contest the adoption in accordance with I.C. 31-19-10-1 in the above named court not later than thirty (30) days after the last date of publication of this notice.

If you do not file a motion to contest the adoption within thirty (30) days after the last date of publication of this notice the above named court will hear and determine the petition for adoption. Your consent to the adoption will be irrevocably implied and you will lose the right to contest either the adoption or the validity of your implied consent to the adoption.

No oral statements made to you relieve you of your obligations under this notice. This notice complies with I.C. 31-19-4.5-3 but does not exhaustively set forth a person's legal obligations under the Indiana adoption statutes. A person being served with this notice should consult the Indiana adoption statutes.

Date: FEB 20 2019
Lorenzo Arredondo
Clerk of the Lake County Courts

Attorney for Petitioners
Robert A. Plantz
Ind. Atty. No.: 22104-64
8105 Georgia Street

Merrillville, Indiana 46410
Telephone: (219) 942-3710

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Juan Jesus Velazquez Jacobo to Nathan Velazquez. Filed 09/18/2019 Court Date 11/19/2019, 1:00 PM in Courtroom #1704 Case # 2019CONC001180 (10/10)

STATE OF ILLINOIS, PUBLICATION NOTICE OF COURT DATE FOR NAME CHANGE. Location Cook County - County Division - Case Type: Name Change from Saidah Annitra Davis to Saidah Annitra Adjoa Akun Court Date 11/22/2019, 9:30 AM in Courtroom #1702 Case # 2019CONC001178 (10/03)

This letter is to notify that on October 25, 2019 at 9:00 a.m. an auction will be held at Aaron Bros. Self-Storage, Inc., located at 4034 S. Michigan Ave, Chicago, IL 60653, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 436 Charisma Ward
2. 240 Malinda Forest
3. 552 Michael Weston
4. 556 Ronnie Holman
5. 442 Doretha Larkin
6. 245 Sabrina McEwen

This letter is to notify that on October 25, 2019 at 9:00 a.m. an auction will be held at Hyde Park Self Storage, Inc., located at 5155 S. Cottage Grove Ave, Chicago, IL 60615, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 10183 Michael E. Ricketts
2. 566 Daniel Goldman
3. 504 Sylvia Prayer
4. 41 Joan C. Parker
5. 469 Phyllis Robinson
6. V333 Darryl Simmons
7. 10112 Marcellus Moore

This letter is to notify that on October 25, 2019 at 9:00 a.m. an auction will be held at 83rd & Halsted Self Storage, Inc., located at 8316 S. Birkhoff Ave, Chicago, IL 60620, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 227 Robert Hill
2. 247 Cedric Sanders
3. 246 Oprah Lindsey
4. 202 Elmo Roberts
5. 128 Maggie Moore

This letter is to notify that on October 25, 2019 at 9:00 a.m. an auction will be held at South Shore Self Storage, Inc., located at 7843 S. Exchange Ave, Chicago, IL 60649, to sell the following articles held within said storage units to enforce a lien existing under the laws of the state of Illinois.

1. 477 Andrew Mason
2. 511 Angela Baskerville
3. 237 Da Great Yekuti Azor El
4. 602 Gregory Thomas
5. 464 Destiny Williams
6. 231 Rashanda Sanders
7. 425 Darryl Hammons
8. 449 Ola Jackson
9. 314 Donald Haughton
10. 434 Candice McGhee
11. 479 Ola Jackson
12. 268 Cordell Hill

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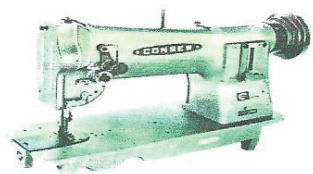
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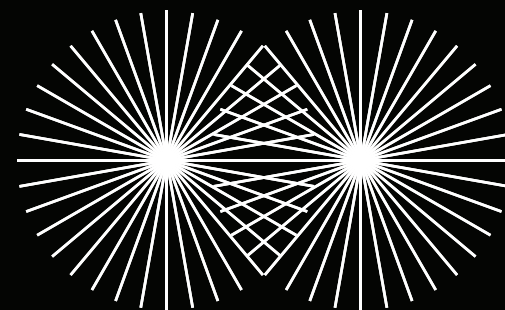


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